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Vol. 6.

No. 11.

KUNKEL'S

MUSICAL REVIEW.

SEPTEMBER, 1883.

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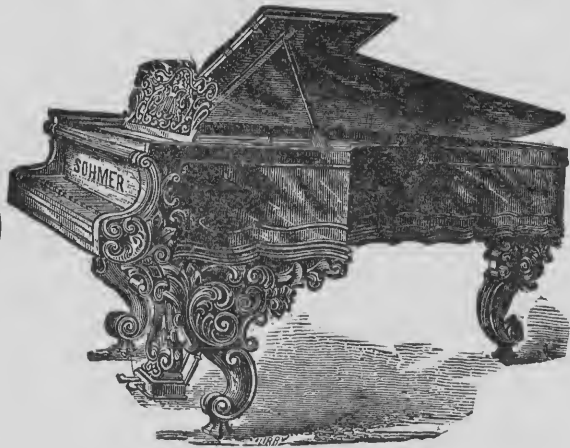
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MUSICAL REVIEW

KUNKEL'S

DEVOTED TO MUSIC AND ART.

Vol. VI.

SEPTEMBER, 1883.

No. 11

FRANZ LISZT.

It was at Raiding, Hungary, on October 22, 1811, that Franz Liszt began a career which has no parallel in the history of musicians. His life has been a summer day of success, of which he himself was the sun; rising upon the world in brightness, lighting it in unclouded splendor, and now setting in a golden glow of glory. He has had none of the humiliations and hardships which form such a dark background to the lives of so many musical geniuses. His father was a musical amateur of considerable ability, and fostered his son's evident talent for music. His first appearance in public, at the age of nine, was so marked a success that several Hungarian noblemen forthwith made themselves responsible for all the expense of his tuition in music, for the following six years. He first went to Vienna, where he became a piano pupil of Czerny, and took lessons in composition from Salieri and Randhartinger. Here he remained about three years, and then (in 1823) went to Paris with the intention of entering the *Conservatoire*. At that time, foreigners were not admitted to its privileges, and notwithstanding his remarkable talent, he was refused admission. This was hardly a drawback, however, for he received the private instruction of Reicha and Paër, while his fame as a pianist got additional lustre from the indorsement of the *connoisseurs* of a city which, then as now, held undisputed sway as the artistic capital of the world. During the first five years of his stay in the French capital, he made several extensive concert tours in Switzerland, Baden and England, the wonderful boy being everywhere received with the greatest enthusiasm. From 1827 until 1839, he was seldom heard outside of Paris. It was during this time (about 1834) that he formed a *liaison* with the Countess d'Agoult, better known by her *nom de plume* of Daniel Stern, by whom he had three children, two of whom are dead, the third being Cosima, widow of Richard Wagner, who had, as is well known, enticed her away from her first husband, the pianist von Bülow. From 1839 until 1849, Liszt was on the wing, giving concerts throughout Europe, and exciting the wildest enthusiasm wherever he appeared. He then accepted an engagement as conductor of the Court theatre at Weimar, but gave it up in 1859. Weimar has, however, remained his home down to the present day, although he every year spends a part of his time at Pesth and Rome. Liszt is a partisan—and a very enthusiastic one—of Wagner's doctrines, and but for him, it is doubtful if Wagner could ever have obtained a hearing. Here is Wagner's own account of how his "Lohengrin" came to be performed: "At the end of my last stay in Paris, when ill, miserable and despairing, I sat brooding over my fate, my eye fell on the score of my 'Lohengrin,' which I had totally forgotten. Suddenly I felt something like compassion that this music should never sound from off the death pale paper. Two words I wrote to Liszt; his answer was the news that preparations for the performance were being made on the largest scale that the limited means of Weimar would permit." It was on this stage also, and under Liszt's management, that "Tannhäuser" and "Der Fliegende Holländer," were first produced. His love of the Wagnerian art-work, has, however, never stood in the way of

his appreciation of the beautiful in the compositions of the great composers of all schools and countries, and if while in Weimar he brought out Wagner, he also presented Berlioz' "Benvenuto Cellini," "Genoveva," by Schumann, and Schubert's "Alfonso and Estrella." Liszt is extremely generous and charitable, money having no value for him save as it can serve to advance the cause of art or alleviate the sufferings of the unfortunate.

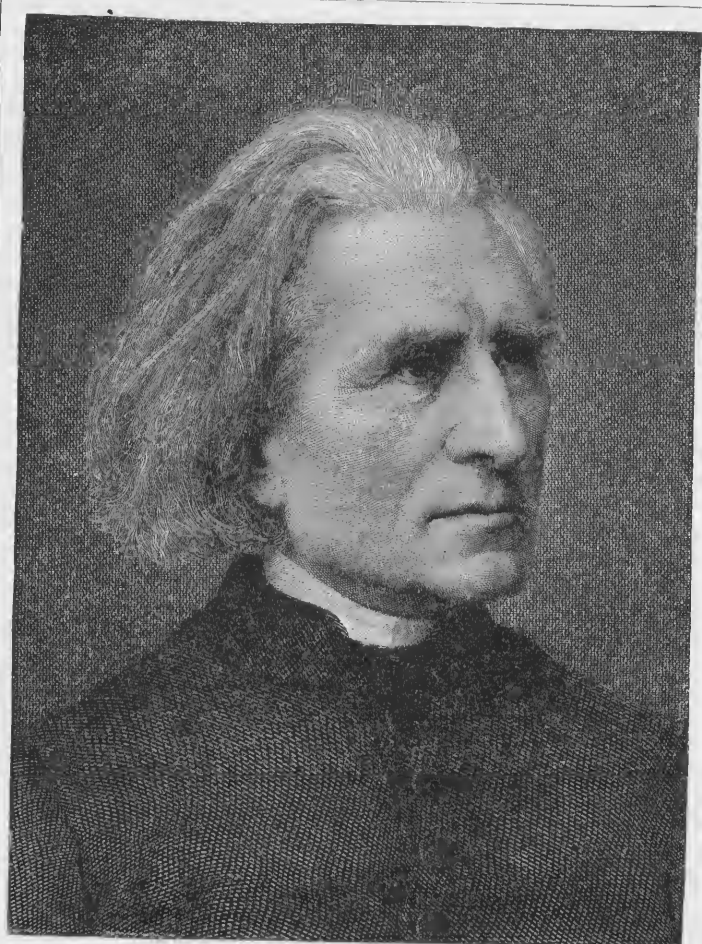
As a composer, the true position of Liszt is unsettled. A few partisans consider him the greatest among the great; on the other hand, many opponents, while recognizing Liszt's merit as an executant, deny that he is seriously to be consid-

ments leading into each other without interruption. Another peculiarity in Liszt's compositions in question here is, that he generally develops his whole form out of one principal theme, sometimes out of one melodic motive: this he curtails, enlarges, varies, according to the laws of rhythm; tempo, harmonization, counterpoint, and periodic construction, done here in the freest and most fanciful manner. By means of these different transformations of one main idea, the whole form gains a highly characteristic unity without becoming monotonous; the lights and shades produced by the different gradations and climaxes thus naturally belong to the whole picture; all the varied contrasts have an intimate connection with and relation to each other. These compositions, although sacrificing to some degree the compactness of the different, separate movements of the old symphonic form, and approaching, here and there, the style of free improvisation, are, however, far from being planless compilations: a most intelligent master hand has prepared and developed every phrase and period with rare ingenuity and aim of purpose. That which seems, on a mere superficial glance, incoherent, and arbitrarily put together, is, when closely examined, nevertheless found to be of a logical progression and poetic continuity. The most bitter opponents of Liszt's style and method of composing are, however, forced to acknowledge his great mastery over the rich material that forms the basis of his symphonic poems; his power of harmonic modulation seems inexhaustible in new and effective ways; the variety of his rhythmical changes imparts to every respective period new intensity of life; the thematic development of a melodic motive, or of part of it, evinces a great degree of imagination and fancy. With regard to effective and brilliant orchestration, following faithfully the poetical meaning of every phrase, of every motive, of every passage, Liszt is second to none. Orchestral coloring, and thematic-harmonic development, are means, which in his works are, however, inseparably connected: one calls forth the other, logically and naturally."

NO MUSIC IN THE EAST.

The Asiatic has no ear and no soul for music, says the *Rural New Yorker*. Like other savages and children, he loves a noise, and he plays on shrill pipes—on the tarabuka, on the tar or tamborine, and a sharp, one-stringed fiddle or rahal. Of course, in your first oriental day you will decline no invitation, but you will grow gradually deaf to all entreaties of friends or dragomen, to sally forth to hear music. You will remind him that you did not come East to go to Bedlam.

The want of music is not strange, for silence is natural to the East and the tropics. When sitting quietly at home in midsummer, sweeping ever sunward in the glowing heats, we at length reach the tropics in the fixed fever of a July noon; the day is rapt, the birds and wind are still, and the burning sun glares silence on the world. The Orient is that primeval and perpetual noon, that the very heat explains to you the voluptuous elaboration of its architecture, the brilliancy of its costume, the picturesqueness of its life. Those realities are there of which the composers are the poets to Western imaginations. In the East you see and feel music, but never hear it.



FRANZ LISZT.

ered as a composer of the first or even of the second class. This refers to his original works and not to his transcriptions of the works of others for the piano, which all admit to be unsurpassed. In his original works, Liszt is an exponent of "programme music," and therein follows Berlioz, without being a servile imitator. In the words of F. L. Ritter: "The poetical programmes Liszt chooses are, as it well may be expected from such a highly intelligent and penetrating mind, pertinent, and full of great musical suggestions. The form of his symphonic poems is not that of the symphony as developed by Haydn, dividing it into four distinct contrasting movements, but rather that of Beethoven's last string quartettes, the different move-

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THE SUBJECTIVE IN CRITICISM.

LUCTUATING, capricious and ever-varying as experience has shown it to be, taste evidently cannot be measured by any fixed, mathematical standard. Upon the other hand, much as men may differ as to what is good or bad taste, they universally believe (outside of speculation), that there is a good and a bad in taste, just as they naturally believe in the existence of a good and a bad in morals. The existence of a sense of the beautiful is testified to by the same authority that testifies to the existence of the sense of moral responsibility or even to personal being: our consciousness. Upon the belief in the existence of this innate sense and in the regularity and constancy of its action, the whole science of criticism is necessarily based; for if there were no such sense, or if, unaffected by extraneous influences, it acted differently in different individuals or at different times, it is evident that, except by the merest chance, there never could be any agreement between critics as to even the most elementary matters—that is to say, no recognition of any critical canons. But, while we know that such is not the fact; that, on the contrary, there is a very general agreement as to the correct principles of criticism; we too often lose sight of the no less important fact that all criticisms are necessarily tinged with the personality of the critic—in other words, that, however honest or able the critic, his views will be more or less the expression of his own subjectivity. Blair very justly says: "Though reason can carry us a certain length in judging concerning works of taste, it is not to be forgotten that the ultimate conclusions to which our reasonings lead, refer at last to sense and perception. We may speculate and argue concerning propriety of conduct in a tragedy or an epic poem. Just reasonings on the subject will correct the caprice of unenlightened taste, and establish principles for judging of what deserves praise. But, at the same time, these reasonings appeal always in the last resort to feeling. The foundation upon which they rest, is what has been found from experience to please mankind universally." Now, feeling, the "last resort" in matters of taste, is entirely subjective and may be consciously or unconsciously affected and biased by many things entirely outside of the object which is to be referred to it for its appreciation. This peculiarity of the human mind, which, under certain circumstances, causes it, so to speak, to project the hue of its predominant modes of thought or feeling upon the objects which it chances to be considering, and which really have no connection with those thoughts or feelings, is truthfully portrayed by

Shakespeare, when he puts into the mouth of Salarino, these words:

My wind cooling my broth,
Would blow me to an ague, when I thought
What harm a wind too great might do at sea,
I should not see the sandy hour-glass run,
But I should think of shallows and of flats;
And see my wealthy Andrew docked in sand,
Vailing her high tops lower than her ribs,
To kiss her burial. Should I go to church
And see the holy edifice of stone,
And not bethink me straight of dang'rous rocks,
Which touching but my gentle vessel's side,
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks,
And, in a word, but even now worth this,
And now, worth nothing.

—Merchant of Venice.

We do not mean to say that critics, as a rule, are so possessed by one idea that all others suggest it in some way or other, though even that is not so rare as might be desirable, but what we do say, is that preconceived notions, personal preferences and national prejudices are by all men consciously or unconsciously projected more or less into the field of pure criticism. To cite but one instance: who has during the last ten years seen a criticism of French works by German critics, or of German works by the French, which was not more or less colored by the national antipathy engendered by the late war? Not only mental impressions, but also physical states are reflected in the work of the critic. The dyspeptic sees the same pictures, hears the same music, reads the same poems as his neighbor who is blessed with a better digestion, but unconsciously he writes *dyspepsia* upon his every appreciation. Perfect fairness in criticism could be reached only if we could entirely eliminate the subjective element from judgments, but this we believe we have shown to be an actual impossibility. If this be so, a perfectly fair criticism from a human source is not to be had or expected. Were this fact kept in view, there would, on the part of critics, be less dogmatizing and foolish assumption of infallibility; on the part of the public, less blind trust in their dicta and on the part of artists and litterateurs, less readiness to ascribe unfavorable and even very unjust criticism to personal spite or malice:

"Twad frae mony a blunder free us,
An' foolish notion."

WHY, AND WHY NOT?

GENTLE reader, we mean by that: what good reasons can be given why you should be a permanent subscriber to KUNKEL'S MUSICAL REVIEW, and what arguments can be offered why you should not.

Every person of musical taste ought to keep informed of what is being done in the world of music—this can be accomplished only by the perusal of the periodical musical literature, and therefore all musical people ought to subscribe for at least one musical magazine. To the music teacher, whose work is of the hum-drum, solitary kind, a good musical periodical is about the only means of getting the benefit of the thoughts and experiences of other musicians. Narrowness and "old fogysm" are the bane of the profession of music-teaching; they are the natural result of the business, unless the teacher manages to keep up an interest in music beyond the eternal "one, two, three, four, one and two and three and four" and the twenty or thirty dollars per quarter which is the reward of his mechanical self-immolation. A magazine such as the REVIEW will keep up this interest if it is lagging and create it if it does not exist. Have you ever stopped to think what an amount of information of a valuable nature the REVIEW furnishes in the course of a year? Perhaps you have not, for the change "from grave to gay, from lively to severe," and the endeavor to make even abstruse subjects simple may have concealed from you the fact that through no other medium

could you have obtained the same amount of knowledge in the same time. Aside from the large amount of matter which is original in every number, we ransack every month almost the entire periodical literature of music of the civilized world, to select from it that which is best suited to an American musical magazine. A skillful use of the scissors is not the most easily acquired of an editor's accomplishments. How often have we read over a hundred pages of our exchanges without finding a single paragraph that we could use! Now, this labor of selection is all spared our readers, who thus get the cream of the cream of the musical literature of the month. We have not yet said a word about our music, and yet it is in that especially that KUNKEL'S MUSICAL REVIEW towers head and shoulders above all other musical magazines. In quantity we give more than any other paper. In quality ours is absolutely the only journal whose every page of music is musicianly and correct, no matter whether it be simple or difficult. Submit to the most searching and critical analysis any of the compositions which appear in our REVIEW, note the fingering, the phrasing, read the notes to the studies, notice the accuracy of the proof reading and the elegance and finish of the whole, and you will agree that the REVIEW has no peer in its musical department. This is no little item, especially to the many who are not where they can have the benefit of first-class musical instruction; the many who wish to form a correct musical taste by the performance and hearing of correct music, but who know not where they can go to find just the right kind of music. To all such we can say in all honesty: take the REVIEW—every piece it contains is strictly first-class, whatever its grade of difficulty; neither love nor money will gain admission to its pages for one line of badly written music. Finally, as a matter of economy, in no other way can so much music be purchased for the same price, even leaving all questions of quality aside.

We might continue in this strain quite a while yet, but it is time to give the negative side of this question a chance.

You should not subscribe for any musical magazine, least of all for ours, if you are a teacher, because perhaps you are "too poor." It is an undeniable fact that any teacher who after having seen the REVIEW fails to subscribe for it is too poor a teacher to know good from bad music and we wish none such to subscribe, remembering the Scripture injunction against "casting pearls before swine." Then too it may stir you up out of a lethargy which has perhaps become agreeable and induce you to make unnecessary exertions to keep up with the progress of the age. If you are a pupil, you ought not to subscribe for the REVIEW because it might occasionally deprive your "poor" teacher of a commission of fifteen or twenty cents on a piece of five cent music, and that would not be charitable. Such teachers are and should be objects of charity. Then again, if you should subscribe, you would be tempted to ask your "poor" teacher to play the music the REVIEW contains and as he could not do it it would be embarrassing for him. You may think we overstate facts—Well, at the risk of being unkind to your "professor" we will make a little offer right here. If you will get any teacher of music who speaks slightly of the music in our paper, to play correctly all the music contained in any one number of the REVIEW, even after one week's practice, we will, upon proof of the fact, make a present of one year's subscription to yourself or to any person you may direct. But, we repeat it, it would not be charitable to your "poor" teacher to expose his ignorance.

Again, you should not subscribe for the REVIEW because, because— The fact is we know of no other reasons than those we have mentioned, but if our readers know of any, we shall be happy to publish them.

????? ???? ???? ???? ???? ?

QUESTIONS PERTINENT AND IMPERTINENT.

And now, Freund, what next?

Is Max Strakosch going stark mad that he should "tackle kindly" to "Zenobia"?

Shall we not have some sort of a defence of the "Musical Normal" system? If not, why not?

Has anyone heard any vociferous calls for the degrees to be issued by the Music Teachers' National Association?

By the way, what has become of the organ of that potent body established a year or so ago in Chicago?

Have Peper and Conn concocted a little scheme to advertise each other and their cornets, by reciprocal abuse, law-suits, etc.?

Is there an American city that has not half a dozen "American operas," heavy or light, ready for the stage? If so, will somebody name it?

Is it not about time for the *Hurdy-Gurdy* to be taking down that easel? It's a nice design, but is not a weekly repetition of even a nice design rather cloying?

Why has no one yet claimed the reward of One Hundred Dollars which we have offered for the sight of a musical magazine equal in beauty and excellence to KUNKEL'S MUSICAL REVIEW?

Did we not say when she "retired" that Clara Louise Kellogg would not stay retired? Can we be blamed, now that she makes a fresh start, for believing that Clara Louise will not stay retired until she is retired by the public?

Why does Howard Lockwood, of the *Lockwood Press*, turn over business letters addressed to him personally, to third parties, without consulting the writer, when he has every reason to know that the writer's consent could not be had if asked for?

We have not received a "magnificent offer" of an organ from New Jersey for a whole month. What can be the matter with the organ-making Mayor? Would it not be a good idea for him to use softer paper for his next batch of circulars?

Before writing operas, would it not be in order for American "composers" to learn to write an ordinary ballad? In fact, are not the majority of so-called American operas a lot of more or less badly-written ballads strung together by a lot of verbal swash which is dignified by the name of *libretto*?

Why are not the walks in the St. Louis public parks in the neighborhood of the music pavilions laid with tanbark or other soft material instead of crepitant gravel? And, in the same connection, why is not all conversation and walking within a certain area strictly prohibited during the performance of musical numbers?

THE NATIONAL SONG OF HAIL COLUMBIA.

HERE is a story or two about "Hail Columbia" which some readers may not have heard. Neither the words nor the music of the song can be highly praised, but we all know that when the patriotic feeling of an assembly is roused, if a person will only come forward and say, "Behold the Flag of our Union!" the audience will burst into cheers. I have been present when Senator Hoar, of Massachusetts, by a happy allusion to his seeing the flag of the United States in a foreign land, excited a large assembly to a degree that was almost painful. Young men injured their hands by clapping, and tears glistened in many eyes.

"Hail Columbia" was written in the summer of 1798, at a moment when the United States seemed about to be drawn into a war with France, their old ally and friend. The American envoys sent out by President Adams, with no other object than to restore a good understanding, were thought to have been grossly insulted by France. An army and navy were in preparation. Gen. Washington had accepted the chief command, with Alexander Hamilton as his second, and nothing was thought of but impending war.

A vocalist by the name of Fox was about to have a benefit in Philadelphia, and owing to the excitement that prevailed, the prospect of a good attendance was not encouraging. His benefit was announce-

ed for a Monday evening, and it was only on the Saturday previous that he had an idea for "drawing a house."

One of his school-fellows, Joseph Hopkinson, son of a distinguished father, had become himself a man of note in the intellectual circles of Philadelphia society. He was Vice-President of the American Philosophical Society, founded by Dr. Franklin, and presided over by Thomas Jefferson. He was President of the Academy of Fine Arts, and was somewhat noted for his poetical effusions.

The vocalist, in his extremity, went to his old school-friend and told him that he had little chance of a paying audience unless he could announce something new and striking in the way of a patriotic song, a piece that could be sung by the whole company to an easy or familiar tune, like the "President's March." He added that the poets of the company had been trying to produce the required song, but had been unable to accomplish it.

"I will try what I can do for you," said Hopkinson. The vocalist called the next afternoon, when the words were ready for him, and he took them at once to a musician of the theatre, who selected and adapted to them an old and easy air. On Monday morning the song was announced in the newspapers and diligently rehearsed upon the stage.

A crowded house rewarded the efforts of the singer and the poet, and the song was received with the greatest enthusiasm. The words and music were at once published, and the piece was sung at every patriotic gathering during that period of excitement.

A particular circumstance added to its popularity, and was, perhaps, the true cause of its remaining for forty years not merely the favorite national song, but the only composition that could be fairly called by that name.

During the first year of the Revolutionary movement in France—from 1789 to the execution of Louis XVI, and Marie Antoinette in 1793—its progress was watched in America with an enthusiastic approval of which we can now scarcely form an idea. But the cruel and needless execution of the King and Queen checked the enthusiasm and soon divided the country into two parties on the subject, one defending, the other other execrating, the conduct of the Revolutionary leaders.

At the height of the first excitement, while even the placid Washington was still in sympathy with the people of France a manager in Philadelphia revived Addison's famous old tragedy of *Cato*. Before the play began the curtain rose, and the whole company of actors, arranged in a semi-circle upon the stage, sang the national hymn of France, "La Marseillaise," a new composition then. The audience sprang to their feet and joined in the chorus. The house presented a scene of excitement without previous parallel in the staid city of Penn and Franklin.

At the end of the first act of the tragedy, the audience called for a repetition of the inspiring song. It was given as before, the people joining wildly in the chorus. At the end of every act the "Marseillaise" was demanded and repeated. It seemed as if the people could not get enough of it. Even upon us, who have been familiar with it from childhood, this wonderful song has an effect unlike that of any other.

The next evening, and every evening, as soon as the musicians came into the orchestra, the cry arose all over the house for "La Marseillaise!" It was of no use to resist, for the people would listen to no other music. Generally the audience, or some part of it, would catch the spirit of the piece, and thunder out the chorus. It grew into a custom, and for three or four years the piece was sung every night.

But as the guillotine in Paris quickened its activity, the enthusiasm of audiences abated.

One night during the patriotic fervor of 1798, soon after the arrival of ill news from France, one man, upon hearing the usual faint demand for the "Marseillaise," ventured to dissent by hissing. At once, the whole audience joined in one decisive and overwhelming hiss. The "Marseillaise" was not played, and was never played again.


It was at this time that the new song of "Hail Columbia" made its great hit at the benefit of a favorite vocalist. Never was a composition better timed. It immediately took the place of the banished "Marseillaise," and continued to be sung, as a rule, in all the places of amusement of the United States, until about the year 1840.

I can well remember myself when the introductory music was usually presented in the following order: an overture followed by "Hail Columbia" played several times, and then "Yankee Doodle."

Joseph Hopkinson died at Philadelphia in 1842, aged seventy-two years. A few months before his death he placed on record the facts given above, and added:—

"The object of the author was to get up an American spirit, which should be independent of and above the interest, passion, and policy of both belligerents, and look and feel exclusively for our honor and rights. No allusion is made to France or England, or the quarrel between them, or to the question which was most in fault in their treatment of us; of course, the song found favor with both parties, for both were American; at least, neither could disown the sentiments and feelings it indicated."—James Parton.

PRONUNCIATION IN SINGING.

 **ENGLISH WORDS.**—Let it be your study to avoid carelessness and the rapid enunciation of "sibilants" in singing English words, and to utter such sounds slowly and carefully, with the endeavor to produce a soft and agreeable effect; for it is, indeed, unpardonable to hear an English singer unable to render perfectly the words (if not the music) of his native country's songs and ballads.

Emphasis.—Having accustomed yourself to carefulness over each letter in your pronunciation, the next thing is to study correctness of emphasis, etc. All this is apart from the strictly musical portion of your studies, and, while you can work at this without music, you will certainly spoil the effect of your singing (however good your voice and voice production may be), unless you do so study your "words." I should recommend you to practice reading aloud for not less than a quarter of an hour at a time, say once a day. Read *standing*; place your book on a desk, on a level with your eyes, and speak out deliberately, and with a full tone of voice, and as much variety of intonation as the matter read requires. Shakespeare is your best author for this study. You will feel at first as if you were doing a very absurd thing, but never mind that—do it, and do it as well and as carefully as you can.

Position of the Lips.—In speaking and reading aloud, during your preliminary training for singing, be very careful that there be no change in the aperture of the mouth or position of the lips while uttering any one sound, however prolonged. If the lips move from their first position, however slightly, the tone immediately changes, and the pronunciation ceases to be pure and refined.

Study of Words.—The words of a song are as much worthy of the singer's study as the music, that is, if the song is worth singing at all. I do not mean to say that in themselves they must necessarily be of equal merit, but that they require as much attention on the part of the singer to bring out their meaning. Study the text, therefore, apart from the music. Read the words aloud deliberately; master the sentiment of them, and note the prominent words and phrases, so as to be able to give their due value when you have to combine them with the music. Avoid giving prominence to such words as "of," "for," "the," "and," "in," etc., etc., but yet let each be distinctly pronounced, and not slurred over in an indefinite murmur. Learn the words of your song by memory. Master the text, and consider the whole from an elocutionist's point of view before you attack the musical side of the matter. A singer when singing in public should not be troubled with his words and music too.

General Education.—An important branch of study is that of giving expression to the passions, and of communicating your conceptions and emotions to the minds of your listeners. No better training could a young singer have for forming such ideas than the earnest perusal of the words of Shakespeare, Dante, Goethe, Milton, Lytton, George Eliot, etc.; or in watching carefully and intelligently the acting of our best stage performers. For a singer to be successful, he or she must be in a position to express and bring home to an audience, such emotions as love, hatred, anger, fear, grief and pity; all these, and many other such feelings, have constantly to be transmitted by the singer, and it is to the most natural and faithful exposition of these, and that most consistent with the other equally important points of the art of singing, that the student's attention should for a long while be patiently and perseveringly directed.

The singer should be a well-educated man, and he should know at least one other language besides his native tongue. He should be well read, too, in the best literature of these two languages. On questions of all the arts he should seek to make his views sound and true. He should seek to travel, and so enlarge his mind, for all this training will reflect itself in the work of an artist so liberally educated. An inferior education has been the bane of many a student, who has had the organ and all the necessary musical ability.—*The Voice*.

ON MUSICAL ACCOMPLISHMENTS FOR GENTLEMEN.

IF the study of music were incorporated into the curriculum of all male colleges, there would soon spring up, all over the land, a greater number and a better class of amateur orchestras and choral societies, and purer and pleasanter attractions would be added to social and home circles. As it is, many young men, of the wealthy and highly educated classes, shrink from trying to become amateur performers because to be "caught making music," would be *infra dig.* "Not," as they say, "but that it is a very good thing; but it is only suitable for us, to be paid for and enjoyed in public, after being cooked and dished up by menials, as are the rich viands at a banquet." Such snobs do not merit notice, except that their foolish exclusiveness influences a large class in the middle social strata, who are their thoughtless and servile imitators. Argument is futile against such inanity, so let facts speak. In Europe, among the liberally educated classes—especially in the higher circles—education without the component of musical culture is deemed very insufficient. Ministers of state, judges, generals, physicians, preachers, millionaires, nobility, and royalty, deem it their greatest pleasure—in their hours of leisure—to make music for themselves and before others. Hearing fine music educates, but performing it does so in a much greater degree, especially in concert or union with others.

In polite society "shop" talk is ruled out. *Belles-lettres* and the fine arts—of which music is chief—furnish nearly all the themes of conversation. Music, "The food of love," "the affectionate art" is the common platform on which all can stand, and stand the longest, and inability to speak of music and eminent musicians would get only contemptuous looks, snubs and shrugs, which the possession of mere material wealth is powerless to "buy off."

The *entrée* to refined society that mere gold gives is, at best, the shadow of a fleeting substance; and when it "takes wings," even the shadow is gone. But intellectual wealth, artistic accomplishments and elegant refinement, when once acquired, *always remain*; and the use of these—with even a very moderate income—guarantees their possessor a cordial welcome into the best society so long as mental and moral health remain. At conversation parties, where several languages are represented in separate coteries, music is brightest—the climax and completion of social enjoyment! Then, indeed, is the language general; for music is a uniform and universal language, while that of words is particular and local. "The tone language—unlike the verbal—can be printed and played by the whole human race, pure and unchanged, as it comes from the composer; and music thus mitigates the confusion of tongues—the terrible curse of Babel."

A volume could be filled with the names of men of intellectual and social pre-eminence, in every age, country and vocation, who were proud of being fine performers and enthusiastic lovers of music, as a refining recreation and "soul bath." I will cite only a few, *well-known*, names of distinguished amateurs, of various eras and occupations. Let us head the list with King David, "the sweet singer of Israel." Chas. Reade, the great novelist, says: "Music was the nursing-mother of poetry. And those incomparable lyrics—the Psalms—in which description and moral teaching, piety and nature, earth and heaven, blend so sweetly, were songs composed in happy moments of musical fervor, by David and many other harpers; and but for music, these gems of poetry and praise had never enriched thought and embellished language." Homer is a representative name among the ancients. Of him, Reade says: "Homer—like his own Achilles—was a harper; but many harpers sang before Homer's time, and to their divisions we are indebted for the majestic Hexameter." "Song is joy-inspired and joy-inspiring." Aristotle called music "the medicine of heaviness," and began its study in his old age. Seneca, Sophocles, Socrates, Pythagoras, Thales, and, in short, nearly all the eminent philosophers of antiquity—much as their teachings have differed in other respects—have uniformly recommended the practice of music as conducive to purposes of the highest public good; hence, among the Greeks and Romans, a person who could not play on their instruments, crude as they were, was accounted stupid and imbecile. Among the ancient Irish and Anglo-Saxons it was a custom to hand harps around among company, and the more a guest excelled in playing, the more he was honored; as it was supposed to imply gentle birth and extensive noble accomplishments. Charlemagne was passionately fond of music, and devoted much

time and means to the improvement of music in the religious services. King Alfred the Great, established a professorship of music in the University of Oxford in the year 886. The impetus given to intellectual and moral improvement by Queen Elizabeth, of England, was so marked that Elizabeth's time is called the "Augustan era" of England. She was a skilled performer of music; and music was the chief agency used by her for elevating her people. In Queen Elizabeth's time concerted vocal music was in the style of the madrigal, in which the various parts are melodies that proceed independently of each other, and gentlemen were expected to be competent to sing in such *at first sight and from a manuscript copy of a single part!* How few could do so to-day—spoiled as we are in many respects—by magnificent accessories and facilities? Napoleon I., of France, was exceedingly fond of music, and held the art and artists in the highest esteem. He made the Conservatory of Paris the grandest school of music in the world, and high graduates in it he exempted from military duty; he established a chapel of music in the Tuilleries and loaded its master, Lesueur, with presents and regards. He had Paër to accompany him in all his foreign expeditions, to compose new marches, masses and *Te Deums*. The enthusiastic love for Handel, by George III., of England, was the best example he set his people, except, perhaps, the purity of his own domestic life. Frederick the Great, of Prussia, was prouder of his flute-playing—on the one-keyed flute of his times—than he was of his greatest military victories. But as there seems no end to the list of distinguished amateurs among royalty, nobility, etc., I will cease citation for the present, for those adduced ought to suffice to dispel the feeling of shame and sense of *infra dig.* that anyone might attach to his practicing music. I shall, probably, pursue the subject farther in a subsequent paper, for it is worthy of thorough and serious consideration. W. H. NEAVE.

HISTORY OF THE VIOLIN.

WHETHER string or wind instruments were first in use, no research has been able to enlighten us. The invention of either reaches so far back into prehistoric ages, that all possibility to decide the question, is excluded.

String instruments were, indeed, known in those early ages, but they were not violins, i. e., instruments played upon with a bow. The old Greeks were a highly musical people, and at the time of Themistocles, it was considered a want of culture to be unacquainted with singing and playing. The oldest string instruments were the Lyre and the Psalter or Zither. Greek mythology has much to say about their invention, and the Greeks had obviously obtained these instruments from the Egyptians. In the very earliest time they did not play on these instruments with their fingers, but with a small stick of wood or ivory, called *Plektron*. To Epigones is ascribed the introduction of the playing with the fingers. For all that the use of the *Plektron* was maintained and seemingly preferred by the Romans.

The ancient Romans left the performance of music to the slaves, for Sallust yet said of Sempronia, an accomplice of the Catilinian conspiracy, that "she knew how to play on the zither more cleverly than a modest woman ought to," and in Quintilian the passage occurs: "I am not speaking now of psalters and other string instruments which ought to be despised by every modest maiden."

But when the love of music took hold among the upper classes, when in every patrician's house, an orchestra and a chorus of voices was found, which had to entertain the master at dinner, during his bath, and at other times, the ladies became emancipated from former prejudices. Ovid, in his advice to young women said:

"Wondrous impressions are made by a song; let a maiden learn singing: Often the singing has won her, and not the figure, a consort. Let her choose pleasing tunes that she picked up in the theatre, Or the strange and fantastical airs from the shore of the Nile. Moreover, let the maid, who is fashioned after my fancy, Know how to play, with *plektron* in hand, the musical zither."

This advice was generally followed, and soon the accomplishment of instrumental and vocal music was indispensable to the outfit of a Roman patrician's daughter.

Pliny, the younger, thus praises his wife: "She composes and sings my verses and accompanies them on the zither, without having received instruction from any other master than Cupid, the best of all teachers."

The string instruments, belonging to the class of violins which were unknown to the classic ages, seem to have originated in India. As the very oldest of this kind of instruments is recognized the "Ravanastran" of the old Indians. One of the first which made its appearance in Europe, was the old German lyre with four strings, of an elongated form like a violin, having a box at the lower end of it. Two of the strings could be shortened, thereby producing higher or lower sounds. A wooden wheel, rubbed with rosin, and put in motion by a crank turned with the right hand of the player, would play on the strings like a violin bow. This lyre was afterwards improved, and was as late as the last century, an instrument much in use, and its German name of "*Leierkasten*" (lyre box) has to-day been transferred to the hand organ.

Venantius Fortunatus, bishop of Poitiers and writer of elegies, who lived toward the end of the 6th century, makes mention of an instrument called "*chrotta*" (growth), which was used by the Celts of the British islands, and whereof drawings are contained in old manuscripts. This *chrotta* was played like the *Ravanastran* of the old Indians, with a rosined bow.

Originally, its form was that of a cocoon, and had but three strings; but later, it was made in the shape of a trapezoid, and six strings were put on it.

In the middle ages there were in use two kinds of this class of instruments: the "Rebec" and the "*Vielle*" or "*Viole*." One species of the former used in France between the 12th and 14th centuries, was called "*Gigue*," had the shape of a lute, that is, its body was formed like a turtle shell, and was provided with three strings. The latter (*Viole*) which appeared first on monuments of the 14th century, had mostly four strings, and was formed after the ancient "*crowth*" of two tables joined by narrow strips or "*éclisses*" with round corners, and curved like the present guitars.

In a manuscript of the middle ages, a certain Albinus is mentioned, as the inventor of the four stringed *Viola*, which is, of course, merely a modification of already existing inventions. Although the German for violin—*Geige*—is derived from the French "*gigue*," the violin is by no means to be considered a continuation or a species of the rebec, but rather of the *viola*.

It is pretty certain that the violin of the present time, made its first appearance in the 16th century, although a variety of the *viola*, approximate in its form, may have existed a hundred years previously. The oldest violas had already their varieties as: *Viola di braccio* (German "*Bratsche*") and *Viola di gamba*.

Each species represented, like all the instruments, flute and oboe not excepted, the four voices, viz: *Soprano*, *Alto*, *Tenor* and *Bass*, in different sizes. The name *Violin* was first used in 1553. The first explicit information about the instrument is found in the "*Theatrum instrumentorum*" of the well-known German composer Michael Prätorius (1620) where it is described exactly in its present form. When the Violin first appeared, it too, was built in the four forms differing only in size, namely: *Soprano Violin* (Violin); *Alto Violin* (Alto or Viola); *Tenor Violin* (Violoncello); and *Bass Violin* (Double, or Contrabass).

In Italy, the art of making violins found its highest perfection. Like painting and sculpture, it branched off into several schools, among which that of Cremona was the most distinguished and successful. Limited to a few families, who nurtured and cultivated this art according to a peculiar character common to them, it reached a superiority which stands this day without a rival. The instruments made by these few families have never been surpassed, despite the enormous progress made by modern technics in all directions. Our century has wonderfully improved all other musical instruments: the piano of to-day is almost a miraculous production compared to those of Mozart's time—but better violins than those turned out by the old Italian masters cannot be found or produced in any part of the globe.

Far-famed was the family of the Amatis, to whom the great master Nicolo Straduari occupies the very same relation as Rafael does to his teacher Perugino, since he rose from the mere imitation to an independent formation of his own ideal. Great distinction attained the family of "Guarneri," but at the top of the ladder stands Antonio Straduari, (Stradivari) who was born 1644, at Cremona, made his best instruments between 1690 and 1720, and died on December 18th, 1737. He alone succeeded by his genius and deep study to combine the different advantages of the other makers in his instruments, and his violins, therefore, maintain the highest rank.

But then, how fervently, how exclusively did those old masters love their art and handiwork! Yet in his 92d year, Straduari sat working in his

shop, which was his whole, peaceful world, and those able to judge, can recognize the trembling hand of the master's last decades in his productions. The number of violins made by him during his long and industrious life, was considerable, so that we may accept as a fact, that several hundred have been transmitted to the present time, considering that they received at all times the greatest care. To-day, any one of these commands thousands of dollars, while the maker received from \$15 to \$20 apiece, a big price in those times.

There certainly must be hidden an unspeakable charm in the few bits of thin board which compose the body of a violin. Whence comes this powerfully affecting tone, now bright and joyful, and anon sentimental and plaintive? So utterly simple the instrument, and so infinitely varied its capacity! Surely, there is a soul in this body, demons' or angels' voices are heard from the depths of its sound, and we may imagine the mysterious relation between the player and his instrument.

How much grander, then, must be this soul, these transcendent voices, and this magnetic rapport in the case of an instrument of such noble descent and graceful build as those of the great Cremonese, the Rafael of his art, the immortal Straduari!

Often, indeed, has the question been asked, how it is, that the wonderful technical achievements of the present time can be so far surpassed by the productions of the Italian masters of almost two centuries ago, that a *connoisseur* will consider \$2,000 to \$3,000 a fair price for a *genuine* Straduari violin, while the best instruments of the best makers of to-day, may be bought for one-tenth of that sum. Is it perhaps the love of antiquities, which refuses to appreciate modern achievements? It is not that by any means. Not alone as relics of art, but viewed from a mere musical standpoint, these old instruments have their acknowledged value. Whoever has examined, tried, and compared a real and faultless violin of these great masters, is convinced that its tone bears the same relation to the sound of the mass of ordinary violins, as does the voice of a Catalani, Malibran, Jenny Lind, or Patti, to the singing of a common choir singer. But admitting this difference, is not, after all, the chief merit of these instruments, like that of certain kinds of wine, their age, and it is not likely that all well-built violins will be just as good a hundred years hence? Even this supposition is controverted by facts. It is, as the great physiologist Savart has demonstrated, *the build, the form, the workmanship* which distinguish the celebrated Cremona violins, it is the *genius* which solves the mystery of this artistic phenomenon.

The making of violins, it may as well be admitted, is not a *trade* but an *art*, and the most exact imitation of those masterpieces, resulting in failure as often as undertaken, is but like copies of original paintings by the great masters. The cleverest imitation is instantly revealed whenever the true artist passes the bow over the strings. To say that *the artistic genius manifests itself in its full glory through but few individuals*, is merely to repeat an axiom.

The arrangement of the curves, and the difference in the thicknesses of the wood, the choice of the latter, the proportions of the several parts, the varnish in its various applications, all this is of the most essential influence upon the tone, and, indeed, so delicate and subtle is that influence, that the last finish is more a matter of touch than of mechanical rule and geometrical calculation.

Our hunters after antiquities do not despise to search for the most trivial remnants of the past; they even investigate and write the history of ordinary vessels and utensils for domestic purposes—how much more interesting and instructive must be the study of the violin, its origin and development, independent of the fact that it forms a most important part of the history of art.

WHITHER THE OLD PIANOS GO.

HAVING been applied to for a number of second-hand pianos for school practice, I went to a large firm and inspected their second-hand stock, sent a descriptive list of their quality and price to the applicant—it was a pure work of charity, or else I would have refused the mission—and waited for their decision. The answer was long in coming, and begged of me to close the bargain. But imagine my surprise, when I found that all the pianos had been sold to one buyer. To save me time and trouble the firm advised me to offer the buyer of these pianos an inducement to part with them. Thither I went, and found at least one answer to the heading of these lines. The pianos in question were to

have new life infused into them by means of new barrels. The purchaser of them was an Italian—evidently well-to-do—who was a lively, chatty little man, and glibly entered into a dissertation on music, of which art he called himself a professor. "I am going to have a grand piano arranged for myself, and intend to give concerts." Till then he had not given me an opportunity to edge in a word, nor had I any wish to enter into so unpalatable a subject as that of concerts must ever be to a critic. But when from sheer politeness I offered some remarks, I discovered that my *pseudo*-professor of the piano, based his professorship on his skill in turning the handle of the intended Automaton Grand piano. My face must have expressed what I refrained from saying, for the son of the sunny South archly remarked: "I have been to many concerts, and heard many pianists, and while some of them are considerably less correct in execution than my automatons, they are not a whit above them in expression, and so I am going to have Beethoven's Op. 106, and *tutti quanti* barrels prepared for a concert tour." Up to the present moment, I do not know whether the *Signor* was serious or joking, but the frightful prospect of such an addition to our concerts, caused me to make a hasty retreat, without even attempting to complete the purpose of my visit.—FERDINAND PRAEGER, in *Musical Standard*.

FUN ON THE ROAD.

ONCE when we were on the road, writes "Granston," who was connected with the business department of the Kellogg Opera Troupe, in a recent issue of the *Musical Critic and Trade Review*, the artists, as usual when travelling, being seated in their special drawing-room car, we found ourselves greatly annoyed, whenever we stopped at a station, by strangers, who would unwittingly walk into our *sanctum sanctorum*, and would coolly seat themselves in some unoccupied chair. At every station I was obliged, to politely, but firmly notify these intruders that they were in a private car. At last I grew tired of this unpleasant labor, and, as it would not do to fasten the doors, for the members of the company were constantly passing out and in whenever we stopped, I procured several large sheets of white paper, and having written on them in large letters:

DO NOT ENTER HERE!
SMALL-POX IN THIS CAR!!

I stuck them on the windows at each side of the doors of either end of the car.

At the next few halting places nobody ventured to intrude upon us, and I began to feel so secure that I no longer kept watch upon the doors. Well, after riding thus securely for about three hours, we drew up at the station of a little scrubby town (it was way out West), and I jumped off the car to stretch my legs. Hardly had my feet touched the ground when I saw a tall, gaunt, half-dead and half-alive man struggle up the steps at the other end of our special. Into the car I went, and reached the man just as he was comfortably seating himself opposite the *prima donna*. He was the sickliest-looking object I have seen for a man who was able to stand alone. I touched him on the shoulder and said:

"My friend, didn't you see the notice in the window of this car—'Do not enter here; small-pox in this car.'"

"Yaas," he drawled, "I saw it. It's all right, stranger. My wife has had the small pox; the children have all had the small-pox; and I've got it now!"

It is perhaps unnecessary to add that all the regular occupants of car fled precipitately, and the tall man had exclusive possession of the car until I could summon a brakeman and have him forcibly removed.

A NIGHT IN A SLEEPING CAR.

Once we were so unfortunate as to be obliged to leave our special car behind for a day or two, owing to a slight accident that had happened to it, and for several nights we took our chances in the regular sleepers. The second night, about half an hour after everyone had retired, a woman's voice was heard penetrating the still air, exclaiming and each word uttered with a little pause and with a snap like that of a patent gate latch:

"Bless my soul, how dry I am!"
In about three minutes again came the words:
"Bless my soul, how dry I am!"

And this continued at frequent intervals for about fifteen minutes. At last poor George Conly, the basso, who was drowned, as you will remember, in Vermont with Rietzel, the pianist, last summer, could stand it no longer. He had been working hard, and had not rested well for several nights. Every few minutes, just as he was dropping off in a doze, would come these words:

"Bless my soul, how dry I am!"

He was probably no more annoyed than many others in the car, but as he was a kind-hearted man he tumbled out of his berth, and going to the end of the car he drew a glass of water from the cooler and handed it between the curtains to the woman. She thanked him, and he jumped into his berth, congratulating himself that that trouble was over; but just as he had once more settled himself for a doze, the shrill voice made itself heard again, saying:

"Bless my soul, how dry I was!"

There came such shrieks of laughter from every part of the car at this, that sleep was impossible for the next half hour.

A QUESTION OF NATIONALITY.

AT the time when the Operas of Ariodant Euphrosine and Stratonice, compositions of Méhul received the greatest applause, the Consul Napoleon could not cease taunting the composer with the observation that his works were without doubt very fine, but did not contain one single melody that could be compared to those of the Italian masters. "Learned music, learned music, you give us, it is true my friend, but as to sweetness, pleasing and enlivening melody, in that, you Frenchmen are as deficient as the Germans."

Méhul made no reply, but went forthwith to his friend Marsollier, and begged of him to write a small and very lively opera, the plot of which should be sufficiently insipid to be ascribed to a *libretto* poet; but at the same time enjoined him to preserve the greatest secrecy on the subject.

Marsollier set to work immediately and wrote the opera of "Imalo" with the greatest possible rapidity. He delivered it to Méhul, who as speedily composed to it the well-known, charming music, which to this day never fails to enrapture the public.

Marsollier now waited on the committee of the Opéra Comique, to inform them that he had received from Italy a score, the music of which was delightful, and that, notwithstanding the insipidity of the poem, he had taken the trouble to translate it from the Italian. (The score had previously been copied in an unknown handwriting.) The actors, on hearing the new work, are enraptured with it, and wish to study the parts forthwith, not without much contention as to their allotment, and all the journals are filled with pompous announcements of the expected production of a delightful opera by an Italian master. The first representation is advertised, the Consul expresses his intention to be present, and invites Méhul to accompany him.

"It will be a sore subject for you, my poor friend, but perhaps, while hearing melodies so totally different from your school, you may be cured of the mania of writing nothing but scientific abstruse-nesses."

Méhul pretends to be offended with Bonaparte's remarks, and refuses to go to the theatre. On being urged, however, he consents. At the very overture, the Consul began to testify the loudest applause; everything was charming, natural, full of grace and freshness; the signs of his approbation became louder and louder, and he exclaimed in rapture—"In truth, nothing can surpass Italian music!"

The opera was concluded amidst the most enthusiastic applause, and the names of the authors were called for with intense curiosity. Martin, the manager, asked Marsollier if he wished to be named as the translator? "No," replied the latter, "but as the author of the drama; and you may announce, at the same time, that the music is by Méhul."

The astonishment on the stage was universal, for the secret had been so well kept that none of the performers had even guessed at the truth.

The curtain rises again; after the three usual bows, the names of the two authors are announced, and greeted with universal bravos.

The Consul had sense enough to make the best of the joke; he laughed, appeared satisfied, and took the trick in good part. "May you always deceive me in a similar manner," said he to Méhul, "I shall always be glad, both for the sake of your reputation, and my delight."—*Exchange*.

THE OLD PIANO.

How still and dusky is the long closed room!
What lingering shadows and what faint perfume
Of Eastern treasures!—sandal wood and scent
With nard and cassia and with roses blent.

Let in the sunshine.
Quaint cabinets are here, boxes and fans,
And hoarded letters full of hopes and plans;
I pass them by, I came once more to see
The old piano, dear to memory,
In past days mine.

Of all sad voices from forgotten years,
Its is the saddest; see what tender tears
Drop on the yellow keys as, soft and slow,
I play some melody of long ago.

How strange it seems!
The thin, weak notes that once were rich and strong,
Give only now the shadow of a song—
The dying echo of the fuller strain
That I shall never, never hear again,
Unless in dreams.

What hands have touched it! Fingers small and white.
Since stiff and weary with life's toil and fight;
Dear clinging hands that long have been at rest,
Folded serenely on a quiet breast.

Only to think,
O white, sad notes, of all the pleasant days,
The happy songs, the hymns of holy praise,
The dreams of love and youth, that round you cling
Do they not make each sighing, trembling string
A mighty link?

All its musicians gone beyond recall.
The beautiful, the loved, where are they all?
Each told its secrets, touched its keys and wires
To thoughts of many colors and desires,
With whispering fingers.

All are silent now, the farewell said,
The last song sung, the last tear sadly shed;
Yet love has given it many dreams to keep
In this lone room where only shadows creep
And silence lingers.

The old piano answers to my call,
And from my fingers lets the lost notes fall,
O soul that I have loved, with heavenly birth
Wilt thou not keep the memory of earth,
Its smiles and sighs?
Shall wood and metal and white ivory
Answer the touch of love with melody,
And thou forget? Dear one, not so.
I move thee yet (though how I may not know)
Beyond the skies.

Harper's Bazar

LILLIE E. BARR

THE JEW'S-HARP.

THE origin of the Jew's-harp is lost in the long lapse of time, and has hardly ever attracted sufficient notice as a musical instrument, to be worth the inquiries of musical antiquaries. This little instrument is in very common use in all Europe, from the deep forests of Scandinavia, to the sunny shores of the Mediterranean. In Germany it is called "*Maul Harmonica*"; in Denmark, "*Mund harpe*"; in Sweden, "*Mungiga*"; in France, "*Guinbarde*"; in Italy, "*Tromba*"; and in the Highlands, "*Tromp*." The Greeks of Smyrna call it in imitation of its sound, "*Biambo*."

In the Netherlands and Tyrol, it has for a long time been the delight of the peasants, the laborers and their families, and at present it seems to be in great favor in America, where an Englishman has, in Troy, established a factory of these vibrating instruments; and so brisk has the business been, that another factory has been started recently, where the commonplace Jew's-harps are turned out in hundreds of thousands.

The Jew's-harp is composed of two parts, the body and the tongue, denominated by the French, *l'âme*, the soul.

The body has some resemblance to the handle of a certain kind of corkscrew; the tongue consists of a little strip of steel, joined to the upper part of the body, and bent at its extremity, so that the fingers may touch it more easily. Notwithstanding it looks so simple an instrument, it is not complete until it has been the subject of thirty distinct operations; and yet, as the *London Figaro* says, the wholesale price of the cheapest variety is but six shilling a gross.

The first noted performance on this simple instrument, is mentioned in the memoirs of Mme. de Genlis, in which is described the astonishing power of a poor German soldier, named Kock, on the Jew's-harp. This musician of a new kind was in the service of Frederick the Great, who was, as is well known, a passionate lover of music, and a good amateur player on the flute.

One night when Kock was on duty under the windows of the king, he began to play different tunes on the Jew's-harp, and did it so skillfully, that it attracted the attention of the music-loving monarch, who at first thought he heard a distant

orchestra. Surprised to learn that such an effect could be produced by a single man with two Jew's-harps, he ordered him into his presence; but the soldier refused because, as he claimed, he could only be relieved by his colonel, and if he obeyed, the king would punish him the next day, for having failed to do his duty. The king, instead of being offended at the answer of the soldier, called him to the castle the following morning, and having heard Kock perform several pieces, discharged him from service as a soldier, and gave him fifty thalers.

Kock's success on this poor instrument was entirely due to his natural taste for the art, for he had no knowledge of music. He made a fortune by travelling and playing in public and private.

Kock used two Jew's-harps at once, and produced the harmony of two notes struck at the same moment, which at that time was looked upon as something extraordinary, considering the limited power of the instrument.

In order that the illusion produced by his playing should be greater, Kock always required that all the lights should be extinguished in the room where he performed. Kock afterwards settled in Vienna, where he lived to the advanced age of more than eighty years.

However, it was reserved for a German herdsman and laborer of the name of Eulenstein, to acquire an almost European reputation as a player on the Jew's-harp. After ten of years close application and study, he surmounted a host of difficulties, and attained a perfect mastery over this intractable instrument.

Eulenstein appeared with greatest success at concerts first in Paris, in January, 1826, and later in London, in June, 1826, where he executed with "grace and expression, the most charming Italian, French and German airs, to the great admiration of amateurs and professionals alike."

He used at the concerts to play duets with Mr. Stockhausen, on the pedal harp; the latter accompanying him *pianissimo*, and touching the chords lightly, so that Eulenstein's part in the duets could be perfectly heard. Besides playing on the Jew's-harp, Eulenstein was a very good performer on the violin and on the guitar. After he left England, he established himself in Paris, devoting his time entirely to further studying of music and composition.

The following is the result of Eulenstein's discoveries concerning the Jew's-harp, and by which he converted this meagre and harsh instrument into one "of the most elegant, harmonious and pleasing character," as the critics of that time write.

A Jew's-harp taken singly gives almost any harmonic sound you wish to produce, as a third, a fifth, and an octave. If the grave tonic is not heard in the bass Jew's-harp, it must be traced to the player, but not to the defectiveness of the instrument.

The Jew's-harp has three different tones; the bass tones of the first octave bear some resemblance to those of the flute and clarinet; those of the middle and high to the *vox humana* of some organs; lastly, the harmonic sounds are exactly like those of the harmonica. This diversity of tones can always afford a variety in the execution, but as in the extent of these octaves there are a number of spaces which could not be filled up by the talent of the player, and besides, the most simple modulation was impossible. Eulenstein remedied that inconvenience by joining sixteen Jew's-harps, which he had tuned by placing smaller or greater quantities of sealing wax at the extremity of the tongue. Each harp then sounds one of the notes of the scale, diatonic or chromatic, and the performer can fill all the intervals and pass all the tones by changing the harp.

That these mutations may not interrupt the measure, one harp must always be kept in advance, in the same manner as a good reader advances the eye, not upon the word which he pronounces, but upon that which follows. The various sounds of the Jew's-harp are obtained by the attraction and repulsion of air, the current of which is broken by the tongue of the instrument.

The pressure of the lips, with the breath, serve to determine their gravity and acuteness. Consequently this little instrument is very fatiguing to the lungs and pernicious to the teeth, because its application, when the tongue is put in motion, produces nearly the effect of the vibrations of a diaphanous pipe.

In the busy world of to-day where there is no standing still for those who have something in view, and with the rapid progress and improvements we daily meet with in the manufacture of musical instruments, as well as any other branch of industry, efforts are likely soon to be made to develop the tone of the Jew's-harp by combination and enlargement; and more so would such an effort now repay its inventor, where there appears to have been

such a demand for it lately. Whatever changes and improvements may take place hereafter concerning the Jew's-harp, to Eulenstein, the German herdsman and laborer, of Wurtemberg, will always be due the honor of having been the first one who, through continual exercises of skill and attention, made it possible for a musical audience to derive pleasure from listening to the performance on so humble and commonplace an instrument as the Jew's-harp.—*Hildegard Werner*

AMERICAN NATIONAL SONGS.

THE catalogue of home songs, which our people have framed in their hearts and enshrined in the note books of their silver cornet bands, is rather meagre, when we consider the proud incentive to composition. It embraces "*Yankee Doodle*," which Preble (in his interesting monograph on the national ensign) claims to be a "musical vagabond;" "*Hail Columbia*," written by Joseph Hopkinson, at Philadelphia, for the theatrical benefit of a former school companion, which took place at the Chestnut street temple of mimicry during the dull season of 1798; "*The Star Spangled Banner*," composed by Francis Scott Key, a native of Frederick County, Maryland, while he was detained on board the cartel ship *Minden*, at the bombardment of Fort M'Henry in Baltimore Harbor, September 13, 1814; "*America*," by Rev. Dr. Samuel Francis Smith—better known by its opening line, "*My Country, 'tis of Thee*,"—which was born to ballad literature at Andover, Mass., in February, 1832; and "*Columbia, the Gem of the Ocean*," the paternity of which is in dispute, but we have excellent warrant to ascribe both the words and the music to Thomas A. Becket, of Philadelphia. It was written during the autumn of 1843. These five airs are the only living harmonies of American popular jubilation, and it is remarkable that, with the exception of the last named and "*Hail Columbia*" (fitted to Philip Roth's well-known "*President's March*"), every tune is an echo of the days before the Republic. The superb apostrophe to our flag by Joseph Rodman Drake, the literary partner of Halleck, was composed in May, 1819. It is a favorite with every youthful imitator of Clay or Webster, but its versification is nowise suited to a nervous and enthusiastic musical action. "*God Save Our President*" was of short-lived popularity. It was an inaugural tribute to Abraham Lincoln by Francis de Haes Janvier. The Marine Band played it, by official direction, at the first and second inaugurations of Lincoln, and also at the first inauguration of General Grant. The sentiment of this poem is very tame. In 1851, William Hall & Sons, of New York, published "*The Flag of Our Union*," by General George P. Morris, the author of "*Woodman, Spare that Tree*," and other household songs. The refrain of this lyric—

"The union of lakes, the union of lands,
The union of States none can sever!
The union of hearts, the union of hands,
And the flag of our Union forever and ever,
The flag of our union forever!"

will recall it to the memory of our older readers.

Of all patriotic stanzas written during the late war none obtained or retained the favor accorded to Mrs. Julia Ward Howe's "*Battle Hymn of the Republic*." It was written at the national capital, and under the following circumstances, as related by Sherwood Bonner, about eight years ago, in the *Cottage Hearth*. Mrs. Howe, accompanied by friends, had gone out to witness a military review at some distance from the city. They were surprised by a Confederate dash, but managed to escape. As the periled carriage was driven toward Washington its occupants sang the then irrepressible "*Glory, Hallelujah!*" chorus. The tune rang in Mrs. Howe's ears and was with her in dreamland. Early the next morning she penned her noble words, the most remarkable of which—

"In the beauty of the lilies, Christ was born across the sea,
With a glory in his bosom that transfigures you and me!"

have enthralled the inhabitants of all civilized lands.

We have no desire to ignore minor efforts, but the list of these attempts to touch the American pulse is very long and unsatisfactory. The want is still felt, and ask, as often before, "who is to write an American lyric comparable with '*La Marseillaise*'?" Even better than well spoke Cicero when he passionately exclaimed, "Dear are parents; dear are children, relatives, and friends; but the Fatherland alone embraces all the endearments of all!"—*Henry Clay Lukens*.

THE HERO'S RETURN.

SERENADE.

I

When loudly rang the trump of war,
I dreamt of bliss within thy arms,
But duty bade me go afar,
Resigning love for war's alarms.
In tears, I heard thee whisper: "Go,
'None but the brave deserve the fair;'
I'm true for aye, come weal or woe,
Go, victory or death to share!"
In voiceless grief I left thee then,
With music now I come to thee;
I bring thee peace and love again,
Then, Sweet, awake and welcome me!

II

'Twas love of thee, not thirst for fame,
That made me bold to strike the foe;
Yes, 'twas the magic of thy name
That mighty made my ev'ry blow.
Ah! love is bold and love is strong!
From thee the strength, the praise be thine.
Thine, thine alone, shall be my song,
And thine should be the bays they twine.
The strife is done, the vict'ry gained,
Its trophies now to thee I bring;
My heart's unchanged, my sword unstained,
Then haste, my Queen, to crown me King.

I. D. FOULON.

NOTE—These words were written to fit the music of Mr. E. A. Becker's quartette, composed for and sung at the fête given on the 11th ult. in commemoration of the battle of Wilson's Creek, as stated under "Music in St. Louis."

ABOUT MUSIC LESSONS BY MAIL.

EDITOR KUNKEL'S MUSICAL REVIEW:—In your issue for May, 1883, you published the following:

"Mr. George T. Bulling says, that music lessons by mail, which he has extensively tried, are 'a delusion and a snare,' save so far as harmony is concerned; but even for this he recommends oral instruction wherever practicable. This is common sense, and just what we have always believed."

In the August, 1883, number of your *Review* appears this paragraph, under the "Questions Pertinent and Impertinent" heading:—

"Some time ago Geo. T. Bulling wrote in *Musical People* that lessons by mail were a humbug. Why does he still advertise in *The Folio* his 'simple and unique method' of teaching harmony by mail?"

From the first paragraph I inferred that you had read the article in question which I wrote in *Musical People*, setting forth the impracticability of music lessons by mail, except to a limited extent in harmony.

From the second paragraph I concluded that you did not read the article referred too.

I cannot ask space from you to reproduce that article in full, but, as the paragraphs above quoted insinuate inconsistency on my part, and as I have a more or less honorable musical reputation to protect (less, according to some stick-in-the-mud "musicians" who are on the watch for flaws in it), I am duty-bound as well as entitled to reply. Besides, as your *MUSICAL REVIEW* is, as a matter of fact, one of the best and brightest of its class, it will be worth while for me to explain the matter to a circle of musical readers which perforce must be both large and intelligent. In the case of the majority of music journals, I would not waste on them the time it takes to write.

The following extract from my article above al-
luded to, will explain itself:—

So far as I can learn, I was the first in this country to inaugurate giving lessons in harmony by mail. Several prominent musicians have since followed me in that work. I was first prompted to this method by the large number of inquiring letters on all sorts of musical subjects I received from music students throughout the country, who had become acquainted with me by means of my published writings on musical topics. I formulated a course of written lessons in harmony, which gave satisfaction to many intelligent, advanced music students, as their letters in my possession will testify.

Later, being well assured of the success of my harmony course, I added written courses in piano-playing and in my specialty, the voice, advertising extensively. But I have since proven, by practical experience (and a little practice is more effective than a great deal of theory), that music lessons by mail, to be taught systematically, as oral lessons might be, are sure to fall short of the expectations of both teacher and pupil.

Somewhat of an exception may be made of harmony lessons by mail. The study of harmony, at best, is largely conducted by written lessons and written exercises. In no sense can the study of piano or the voice be properly studied by written exercises. Yet the music-studying portion of the people are apt to mistake the true office and character of harmony lessons. They are prone to believe that anybody can learn harmony by a course of written lessons, whereas each pupil ought to have a certain capacity and receptivity for the study. Some music students are more adapted to it than others. The fittest students, of course, learn easier and more thoroughly than the dull ones.

It cannot be justly claimed that written are fully as effective as oral lessons in harmony. Even in my written lessons I had no specially set course; but adopted a distinct method for each student, in accordance with his or her peculiar needs. The true use of written lessons in harmony is to furnish the student, who does not reside in a town or city where first-class oral instructions in this branch may be had, with the next best means of acquiring it. Those who look upon harmony lessons by mail in any other light, have a wrong idea of their character and purpose. I have no hesitation in assuring the reader that first-class oral instruction is better than any written lessons. But it is better to study by efficient written lessons than by incompetent oral

instructions; better to gain some knowledge of harmony than remain in ignorance of it. Frequently, the music student will come to a point in his written lessons where he will feel the lack of oral instruction to explain away the knotty points. But this must be bridged over as well as can be by written questions and answers, which must pass between pupil and teacher.

Since publishing my experience of music lessons by mail, the majority of my harmony pupils would not hear of my cutting them off, for some of them asserted that they were making with me more substantial progress in harmony, counterpoint and practical composition, than they ever did from books and other teachers.

I studied musical theory with an eminent German professor, who used to take several weeks to tell me what, after all, I used to have to worry out and learn for myself. Since then, I have helped many pupils by that same light, which my own study brought to bear on knotty points. My method in teaching harmony is distinctly a method of my own. Oral lessons are better of course, than any written lessons can possibly be. But, I wish you could see for yourself the progress which some of my advanced students in harmony have made with me by correspondence, and afterwards with me orally.

Please note that:

1. I do not accept every mail pupil who applies for lessons.

2. I have all my pupils by mail pay only for each lesson, and not by the term or numbers of lessons, unless they prefer it. Then I can shut them off just as soon as I see that the Divine will never intended them to learn harmony. To me, it would be worth \$50.00 a lesson to try to teach such pupils.

3. It is the abuse and not the use of the correspondence system in harmony which is wrong. I do not believe any other branch of music teaching but harmony and musical theory can be properly and squarely conducted by mail. Though I see the music lessons by mail system has just taken on another phase in the new "Chautauqua Musical Reading Club," headed by Musical Doctors Root and Palmer, and three real professors, and advertising a "four years' course" in musical literature, by mail. Just imagine the postage stamps wasted in a "four years course!" Enough to buy a whole musical library for the student's self, and pay for time to read it. What do you think of it?

To teach harmony by mail by the selecting of pupils, and to teach it thoroughly with a method for each pupil, takes a great deal of time and writing, because only a small portion of the lessons can be manifolded. Therefore, there is comparatively little money in it.

Compared with the published text-books and with the methods of most teachers of theory, my method in harmony and counterpoint is "simple and unique" as the advertisement in the *Folio* (which I had most forgotten), says: knowing that I own a good thing, I do not propose to let it die, therefore you shall hear from it later in enlarged and improved form, though I still believe that, in the majority of instances, music lessons by mail are a humbug.

Respectfully yours,

GEORGE T. BULLING.

NEW YORK, Aug. 14, 1883.

THE ST. LOUIS FAIR.



It will be worth the while of our readers who can spare the time to attend the next (23d annual) fair of the St. Louis Agricultural and Mechanical Association, which will begin on Monday, October 1, and close Saturday, October 6.

The grounds have been enlarged by recent purchases on the west side, giving ample room for the Agricultural and Mechanical displays, which last year exceeded the limits assigned them.

The improvement of the roadways has been completed, and the Fair Grounds can now show an uninterrupted extent of road in as perfect condition for driving as modern science can devise. The drainage of the whole area is perfect.

The new Grand Entrance at the southeast corner of the grounds, on Grand Avenue and the St. Charles Plank Road, has been erected on an entirely new design, with ample ticket offices and turnstiles similar to those at the Philadelphia Centennial, and waiting rooms and ladies' dressing rooms, which will be a great additional accommodation. This improvement alone represents an outlay of \$21,000.

The lake has been enlarged to double its former area; a great many additions have been made to the constantly increasing collections of the Zoological Garden, and the Association claims that in every department additional attractions and improvements will be noticed. The sum of \$45,000 has been spent during the last year in material improvements alone.

All of the old features, which have made the Annual Fairs celebrated not only in the United States but throughout the whole world, have been retained, the premium list has been enlarged, and it is confidently predicted that the coming Annual Fair will surpass all of its predecessors.

The Association has appropriated \$50,000 for premiums and this amount has been considerably enlarged by the offer of private premiums by some of our public-spirited citizens. The "Veiled Prophets" advertise for Tuesday, October 2, "a grand nocturnal pageant drawn from the gorgeous dreams of poesy, illustrated with all the resources of art, and exceeding in beauty and magnificence anything ever displayed in America; and will conclude with a theatrial display of tableaux and a musical festival unequalled in the annals of the continent," and it is also promised that the commerce of St. Louis, Friday, October 5th, 1883, under the auspices of the M. & M. D. A., will unite in a grand nocturnal pageant illustrating the gigantic industries of the metropolis of the valley. The parade will include floats from every department of business, and the display will be one of unique magnificence. Much reduced rates of transportation have been obtained on all the railroad and steamboat lines leading into St. Louis.

Mr. Festus J. Wade, the efficient and gentlemanly secretary of the Association will impart to all enquirers any additional information desired.

We shall, of course, be pleased to see any of our friends from a distance who may be in the city during fair week.

MUSIC IN ST. LOUIS.

AT THE Pickwick, Robyn's opera "*Manette*" held the boards for one week. The libretto is absurd without being funny. The opera is not likely to live after it leaves the protecting wings of the "Alpha Council of the Legion of Honor," although, as a first effort, it is creditable to Mr. Robyn's talent.

ON THE evening of August 11th, the anniversary of the Battle of Wilson's Creek, General Lyon Post, G. A. R. gave a concert and fireworks at Schnaidler's Garden. The concert was preceded by a parade of the "Tredway Rifles" which seemed to interest the "sisters, consins and aunts" of the youthful heroes. As for us, however, we have such a mortal aversion for showy shams, among whom we cannot help but class the "soldiers in peace and citizens in war" who make up the bulk of volunteer militia companies, that we preferred to sit at a distance even if (in order to do so without being bored to death by officious waiters who pretended to mistake for calls every second remark we made to the friends with us) we had to order and drink, or at least pretend to drink, the very worst beer which is served anywhere in the city of St. Louis. Parenthetically, we must say this in favor of Tony Niederwieser, the lessee of the garden, that, seeing he uses such poor stuff, he is very considerate of the health of his patrons in serving only half-sized glasses, a little less than half-full. To return to the drill, the bold warriors occupied something more than an hour with the exhibition of their martial prowess, and as a result nearly one-half of the musical programme had to be abandoned. The music was furnished by the Arsenal Band and the West End Quartette. A quartette, however good, is too weak to make satisfactory music in a large garden with all its attendant noises, necessary and unnecessary, and to say that the West End Quartette failed to do itself justice, is only the truth. It presented however the only original feature in the music of the evening, a pretty serenade by one of its members, Mr. E. A. Becker, the words of which appear elsewhere in this number. Mr. Lewis, the leader of the Arsenal Band seems to have a special talent for securing the worst orchestrations of patriotic and national airs. "Hail Columbia" as given by his band had, to use the expression of a well-known musician who sat near us, "as many wrong chords and false progressions as a dog has fleas." It strikes us right here that we have not yet heard a satisfactory arrangement for reed band or orchestra of this national hymn. True the air is commonplace, but so long as it is recognized as national it would seem to deserve a correct harmonic setting, and we suggest to all whom it may concern, that a first class orchestration of "Hail Columbia" is a desideratum which they should hasten to fill.

THE *St. Louis Critic* of the 25th ultimo remarks: "Among our exchanges, there is none that we value more than KUNKEL'S MUSICAL REVIEW. It is certainly what it claims to be, the largest and best of the musical magazines; and, considering its excellencies, the cheapest as well." Many thanks for this kind expression of what we honestly believe to be a fact.

MISS ST. QUENTEN is meeting with deserved success at the "Spanish Fort" New Orleans. She has introduced into two of the operas of her repertoire "Yes, or No," the vocal waltz published in our July issue, and Epstein's "The Vocal Kiss," given to our readers some months since.

THE Cincinnati Exposition, spoken of by our Cincinnati correspondent, will doubtless be worth seeing, and it may interest our readers to know that the Vandalia Line is selling round trip tickets, good for 15 days, for \$12.00. The Vandalia is the only line from St. Louis running Pullman cars into Cincinnati, and it lands passengers at the Plum street depot, in the very heart of the city. Our friend Colburn, the genial and obliging, will give all further information at the Ticket Office, 100 N. Fourth street, St. Louis.



OUR MUSIC.

"STELLA, Scène de Bal." (Waltz) *Gustave Satter*.—This composition of the great pianist is one with which he has delighted the most critical audiences of two continents. There are two editions of this waltz published, the *édition de salon*, here given, and the concert edition which is considerably more difficult of execution and to which only piano *virtuosi* can do full justice. Satter is an excellent composer and this composition shows him at his best.

"THE BRIDGE".....*Lady Carew*.

This song, as originally written showed in almost every bar that it was the work of an amateur, unskilled in the art of composition. Many of its faults were such as only a scientific musician was likely to discover; but one, its repetition of the same phrase over and over made it wearisome and monotonous to all, in spite of the spark of inspiration contained in that strain. Its popularity was a proof that a bit of good melody will go a long way with the public, if wedded to really poetical words. In this edition, the song has been carefully revised by Mr. CHARLES KUNKEL, and so improved by the addition of an entirely new middle part, and by a correct accompaniment, that great artists who would never sing it in its original form have thought it worthy of a place in their repertory. This revised edition is dedicated to Mr. Alfred Poindexter, the *basso cantante*, director of music at the Compton Avenue Presbyterian church, St. Louis.

"I PURITANI" Fantasia by *Carl Sidus*.—Here again Sidus has given an example of his remarkable skill in adaptation. No other fantasia on *I Puritani* of the same degree of difficulty, is really so effective as this.

ANDANTE from Beethoven's Fifth Symphony, for piano by *Carl Sidus*.—Beethoven's Fifth Symphony is the most popular of all and by many pronounced the most beautiful. As our readers probably have an opinion upon the subject and might not indorse ours, we shall not discuss the question at present, but will only say that the *Andante*, which is doubtless the gem of this symphony has been here arranged by Sidus in his usual skillful manner.

"COME TO THE DANCE." *Paul Henrion*.—This composition forms a fine contrast in its style to "The Bridge." "The Bridge" is pensive and sad, while this is full of melodious gayety. Our readers can sing the song in the original French, or in the excellent English and German versions, which we present to our readers. The German is from the skillful pen of Mr. E. A. Zuendt.

STUDIES. *Duvernoy*.—Revised and annotated by Charles Kunkel. We give our readers this month, two studies, No. 10 and 11 of the second book of Duvernoy. We take this occasion to repeat that the two books of these celebrated studies, with all the revisions as they have appeared in the REVIEW, may now be had in sheet form. This edition is not only incomparably the best, but it is also the cheapest.

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Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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STELLA

SCÈNE DE BAL.

GUSTAVE SATTER.

Moderato. M.M. ♩ - 152.

ÉDITION de SALON.

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The tempo is marked 'Moderato. M.M. ♩ - 152.' and the edition is 'ÉDITION de SALON.' by Gustave Satter. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). Pedal markings are indicated by 'Ped' and asterisks (*). The second system includes a 'rit.' (ritardando) marking. The third system is marked 'a tempo.' and includes a *p* marking. The fourth system begins with a *f* marking. The fifth system includes a *p* marking. The score is published by Kunkel Bros. in 1881.

First system of a musical score in G major (one sharp). The treble staff features a melodic line with grace notes and slurs. The bass staff provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped' and asterisks. The section is labeled 'Cadenza.'.

Ped *Cadenza.* *Ped* *Ped* *Ped*

Second system of the musical score. The treble staff contains complex rhythmic patterns with many beamed sixteenth notes and slurs. The bass staff has a simpler accompaniment. Pedal points are marked with 'Ped' and asterisks.

Ped

Third system of the musical score. The treble staff continues with intricate melodic lines. The bass staff has a steady accompaniment. Pedal points are marked with 'Ped' and asterisks.

Ped

Fourth system of the musical score, labeled 'Tempo di Valse.' in 3/4 time. The treble staff features a waltz-like melody. The bass staff has a simple harmonic accompaniment. Pedal points are marked with 'Ped' and asterisks.

Tempo di Valse. *Ped* *Ped* *Ped* *Ped*

Fifth system of the musical score. The treble staff has a melodic line with slurs. The bass staff has a simple accompaniment. Pedal points are marked with 'Ped' and asterisks.

Ped *Ped* *Ped* *Ped*

Sixth system of the musical score. The treble staff features a melodic line with slurs. The bass staff has a simple accompaniment. Pedal points are marked with 'Ped' and asterisks.

Ped *Ped* *Ped* *Ped* *Ped* *Ped* *Ped* *Ped* *Ped*

First system of musical notation. Treble and bass staves. Dynamics: *f*, *cres*, *cen*, *do*, *f*, *ff*, *ff*. Pedal markings: *Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *p*. Pedal markings: *Ped*, ** Ped*.

Third system of musical notation. Treble and bass staves. Dynamics: *cres*, *cen*, *do*, *f*. Pedal markings: *Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*, *p*. Tempo marking: *Giocosso*. Pedal markings: *Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*.

Fifth system of musical notation. Treble and bass staves. Pedal markings: *Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*.

Sixth system of musical notation. Treble and bass staves. Dynamics: *cres*, *cen*, *do*, *ff*. Pedal markings: *Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*, ** Ped*.

or thus

p

Ped * Ped * Ped * Ped * Ped *

Ped * Ped * Ped * Ped * Ped *

ff *f* *ff* *p*

Ped * Ped * Ped *

leggiero.

Ped *

f

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

First system of musical notation, piano score. The right hand features a complex melodic line with triplets and sixteenth notes, while the left hand provides a steady accompaniment. A 'Ped' (pedal) marking with an asterisk is located below the right hand.

Second system of musical notation, piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Multiple 'Ped' markings with asterisks are placed below the right hand.

Third system of musical notation, piano score. This system includes first and second endings, marked '1.' and '2.'. The second ending is labeled 'cantabile.' and 'R.H.'. 'Ped' markings with asterisks are present below the right hand.

Fourth system of musical notation, piano score. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. 'Ped' markings with asterisks are located below the right hand.

Fifth system of musical notation, piano score. The right hand features a melodic line with grace notes, and the left hand has a rhythmic accompaniment. 'Ped' markings with asterisks are placed below the right hand.

Sixth system of musical notation, piano score. This system includes first and second endings, marked '1.' and '2.'. The second ending is marked 'p' (piano). 'Ped' markings with asterisks are located below the right hand.

Scherzando.

First system of musical notation. Treble and bass staves. Treble staff has a melody with eighth notes and some triplets. Bass staff has a steady accompaniment of eighth notes. Dynamics include *p* (piano). Pedal markings (*Ped*) and asterisks (*) are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melody with some triplet figures. Bass staff continues the accompaniment. Pedal markings (*Ped*) and asterisks (*) are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features a triplet figure. Bass staff has a steady accompaniment. Dynamics include *p* and *f* (forte). Pedal markings (*Ped*) and asterisks (*) are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with some triplet figures. Bass staff has a steady accompaniment. Dynamics include *f*. Pedal markings (*Ped*) and asterisks (*) are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with some triplet figures. Bass staff has a steady accompaniment. Pedal markings (*Ped*) and asterisks (*) are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melody with some triplet figures. Bass staff has a steady accompaniment. Pedal markings (*Ped*) and asterisks (*) are present below the bass staff.

First system of musical notation, measures 1-4. The right hand (R.H.) features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Pedal points are indicated by 'Ped' and asterisks. Measure 4 includes a dynamic marking of *pp*.

Second system of musical notation, measures 5-8. This system contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Pedal points are indicated by 'Ped' and asterisks.

Third system of musical notation, measures 9-12. The right hand continues with intricate melodic passages. A dynamic marking of *pp* is present in measure 10. Pedal points are indicated by 'Ped' and asterisks.

Fourth system of musical notation, measures 13-16. The right hand features chords and melodic fragments. A dynamic marking of *p* is present in measure 13. Pedal points are indicated by 'Ped' and asterisks.

Fifth system of musical notation, measures 17-20. The right hand has melodic lines with some slurs. Pedal points are indicated by 'Ped' and asterisks.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*. Pedal markings: *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *cres.*, *cen.*, *do*, *f*, *ff*, *ff*. Pedal markings: *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *f*. Pedal markings: *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ff*. Pedal markings: *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *f*. Pedal markings: *Ped* * *Ped* * *Ped* * *Ped* *.

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff*. Pedal markings: *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *.

4 3 2 1 3 1 4 3 2 1 3 1 4 3 2 1 3 1

p poco *a* poco *cres*

Ped * *Ped* * *Ped* *

ac. cel. cen.

Ped * *Ped* * *Ped* *

ler. an. do do

Ped * *Ped* * *Ped* *ff*

sf *ff* Allegro.

* *Ped* * *Ped* *

ff

Ped * *Ped* * *Ped* *

sf *sf* *sf* *sf* *sf* *ff*

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

I PURITANI.

(Bellini)

Carl Sidus Op. 130.

Allegretto ♩ = 104

The musical score is written for piano and consists of five systems of music. Each system contains a treble and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 104 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. The first system begins with a piano (p) dynamic. The second system includes a 'Ped.' (pedal) marking. The third system includes a 'cresc.' (crescendo) marking. The fourth system includes a 'p' (piano) dynamic marking. The score features various musical notations including treble and bass staves, notes, rests, and fingerings.

First system of musical notation, measures 1-4. The right hand features a series of descending and ascending eighth-note patterns with fingerings 1-2-3, 4-3-2-1, 2-1-2-3, and 5-4-3-2-1. The left hand provides a steady accompaniment of eighth notes with fingerings 5-3, 5-2, 5-1, and 5-3.

Second system of musical notation, measures 5-8. The right hand continues with similar eighth-note patterns, including a triplet of eighth notes in measure 8. The left hand accompaniment remains consistent with eighth notes and fingerings 5-3, 5-2, 5-1, and 5-3.

Moderato — 88

Third system of musical notation, measures 9-12. Measures 9-11 are in 3/4 time, featuring half notes in the right hand and quarter notes in the left hand. Measure 12 changes to 4/4 time. Dynamics include *f* (forte) in measure 9 and *p* (piano) in measure 12. Pedal markings are present in measures 10 and 12.

Fourth system of musical notation, measures 13-18. The right hand plays eighth-note patterns with various fingerings. The left hand accompaniment consists of eighth notes. Pedal markings are present in measures 13, 14, 15, 16, 17, and 18.

Fifth system of musical notation, measures 19-24. The right hand features more complex eighth-note patterns, including triplets and sixteenth notes. The left hand accompaniment includes some chords. Pedal markings are present in measures 19, 20, 21, 22, 23, and 24.

Sixth system of musical notation, measures 25-30. The right hand continues with eighth-note patterns. The left hand accompaniment includes some chords. Pedal markings are present in measures 25, 26, 27, 28, 29, and 30.

Allegro $\text{♩} = 100.$

First system of musical notation. Treble clef, 4/4 time. Bass clef, 4/4 time. The piece begins with a forte (*f*) dynamic. The right hand features a series of eighth-note chords with fingerings 2, 3, 4, 3, 2, 3, 2, 3, 4, 3, 2, 3, 4. The left hand plays a steady eighth-note accompaniment with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Second system of musical notation. Treble clef, 4/4 time. Bass clef, 4/4 time. The right hand continues with eighth-note chords and fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2. The left hand continues with eighth-note accompaniment and fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Pedal markings (*Ped.*) are present under the final two measures of the system, followed by an asterisk (*).

Third system of musical notation. Treble clef, 4/4 time. Bass clef, 4/4 time. The right hand features eighth-note chords with fingerings 2, 3, 2, 3, 1, 3, 4, 1, 2, 3, 2, 1, 2, 3, 2. The left hand continues with eighth-note accompaniment and fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Fourth system of musical notation. Treble clef, 4/4 time. Bass clef, 4/4 time. The right hand features eighth-note chords with fingerings 3, 1, 3, 4, 1, 2, 2, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2. The left hand continues with eighth-note accompaniment and fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Pedal markings (*Ped.*) are present under the final two measures of the system, followed by an asterisk (*).

Fifth system of musical notation. Treble clef, 4/4 time. Bass clef, 4/4 time. The right hand features eighth-note chords with fingerings 4, 2, 1, 3, 4, 3, 2, 1, 2, 4, 2, 1, 2, 4, 2. The left hand continues with eighth-note accompaniment and fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. A fortissimo (*ff*) dynamic marking is present in the right hand.

Sixth system of musical notation. Treble clef, 4/4 time. Bass clef, 4/4 time. The right hand features eighth-note chords with fingerings 2, 1, 3, 1, 4, 3, 2, 1, 2, 4, 2, 1, 2, 4, 2. The left hand continues with eighth-note accompaniment and fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. A fortissimo (*ff*) dynamic marking is present in the right hand. Pedal markings (*Ped.*) are present under the final two measures of the system, followed by an asterisk (*).

BEETHOVEN

Andante from the Fifth Symphony Op. 67.

Carl Sidus Op. 88.

Andante con moto ♩ = 92.

The musical score is arranged in six systems, each consisting of a piano (p) and organ (Ped.) part. The piano part is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The organ part is written in bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings. The tempo is marked *Andante con moto* with a quarter note equal to 92 beats per minute. The dynamics range from *p* (piano) to *f* (forte). The organ part includes a *dolce* marking and a *Ped.* (pedal) marking. The score is copyrighted by Kunkel Bros. in 1883.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking of *f*. The bass staff contains a rhythmic accompaniment with eighth notes and a dynamic marking of *pp*.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking of *p*. The bass staff contains a rhythmic accompaniment with eighth notes and a dynamic marking of *p*.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking of *f*. The bass staff contains a rhythmic accompaniment with eighth notes and a dynamic marking of *p*.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking of *p*. The bass staff contains a rhythmic accompaniment with eighth notes and a dynamic marking of *p*.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking of *cres.*. The bass staff contains a rhythmic accompaniment with eighth notes and a dynamic marking of *do*.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking of *cres.*. The bass staff contains a rhythmic accompaniment with eighth notes and a dynamic marking of *do*.

First system of musical notation, featuring treble and bass staves. The music includes dynamic markings *p* and *pp*, and fingerings such as 1, 3, 5 and 5, 1, 3.

Second system of musical notation, featuring treble and bass staves. The music includes fingerings such as 2, 1, 3, 3, 1, 3 and 2, 3, 1, 3.

Third system of musical notation, featuring treble and bass staves. The music includes fingerings such as 2, 3, 1, 3, 2 and 1, 2, 3, 1, 2, 3.

Fourth system of musical notation, featuring treble and bass staves. The music includes dynamic markings *f*, *sf*, and *p*, and fingerings such as 2, 1, 3, 2, 4 and 1, 2, 3, 1, 2, 3.

Fifth system of musical notation, featuring treble and bass staves. The music includes dynamic markings *f*, *sf*, *p*, and *pp*, and fingerings such as 5, 4, 3, 2 and 1, 2, 3, 1, 2, 3.

Sixth system of musical notation, featuring treble and bass staves. The music includes dynamic markings *p*, *sf*, *f*, and *sf*, and fingerings such as 5, 4, 3, 2 and 1, 2, 3, 1, 2, 3.

STUDY.

Allegro moderato ♩ 80 to 152

Nº XI. *A*

p leggiero.

f *ten.* *dim.* *p*

A Sustain the eighth notes their full value and phrase with both hands alike.

GENERAL REMARKS.—In the following studies, all notes or chords marked with an arrow, must be struck from the wrist, otherwise the attack (*attaque* French *ansatz* German) will be clumsy stiff and hard. After the notes or chords so marked have been struck, a strict *legato* must be preserved throughout, as indicated. By *legato* is meant the keeping down of each key during the full length or time-value of the note, and until the following note is struck. It often occurs that the second of two chords which immediately follow each other should be connected with the first almost *legato*. To accomplish this, all the fingers of the first chord which are not used to strike the notes of the second chord, should be held down on the notes of the first chord, until the second chord is struck. The fingers so held down form a sort of pivot or fulcrum for the other fingers, which can then strike the following chord with freedom and elasticity. In order to assist the student to distinguish the notes which are to form the pivot and which must be played absolutely *legato*, they have, in these studies been connected by dotted lines with the following chord. Strict attention to these general remarks, and to the notes accompanying each study will lay the foundation of correct and elegant piano playing.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, including fingerings (4, 3, 4, 3, 4, 5) and a final triplet (4, 2, 1). The bass staff provides a harmonic accompaniment with notes like 2, 4, 1, 3, and 1, marked with a forte 'f' dynamic. The second system shows the continuation of the melody in the treble staff and a sustained bass line in the bass staff, marked with a 'dim.' (diminuendo) dynamic. The bass staff also includes a vertical list of numbers 1, 2, 3, 4, 5, likely indicating fingerings or a sequence of notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, containing a continuous melody with various rhythmic values and fingerings indicated above the notes. The second system consists of two staves: a treble staff and a bass staff. The treble staff continues the melody, while the bass staff provides a harmonic accompaniment. The piece concludes with a 'cresc.' (crescendo) marking and a final chord. The score is written in a style typical of early 20th-century educational music books, with clear notation and fingerings for students.

[illegible]

B Connect this G with the preceding note, F sharp, legato. This is easily done by striking the key G between the black keys.

STUDY.

Allegro 80 to 152

No XII.

The musical score consists of six systems, each with a piano (left) and treble (right) staff. The tempo is marked *Allegro* with a range of 80 to 152. The key signature has one sharp (F#). The score includes various musical notations such as dynamics (*f*, *dim*, *p*, *cresc.*, *ff*), fingering numbers (1-5), and articulation marks. The first system starts with a forte (*f*) dynamic and a *dim* (diminuendo) marking. The second system begins with a piano (*p*) dynamic and a *leggiero* (light) marking. The third system features a forte (*f*) dynamic and a *cresc.* (crescendo) marking. The fourth system starts with a forte (*f*) dynamic and a *cresc.* marking. The fifth system begins with a forte (*f*) dynamic and a *cresc.* marking. The sixth system starts with a forte (*f*) dynamic and a *cresc.* marking, followed by a *poco a poco* (gradually) marking and ends with a fortissimo (*ff*) dynamic.

- A** To secure a smooth and graceful performance of this study, it is absolutely necessary to hold the wrist very loose.
- B** The lower fingering offers very useful practice for the five fingers in succession.
- See General Remarks under Study No. I.

THE BRIDGE

DIE BRÜCKE

Revised Edition as sung by Patti, Nilsson, Kellogg and Gerster.

German version by E. A. Zündt

Words by Longfellow.

Music by Lady Carew.

Moderato. ♩ — 88.

Piano introduction in D major, 4/4 time. The music features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Moderato' at 88 beats per minute. The piece ends with a 'Ped.' (pedal) instruction and a star symbol.

2. Wie schlug mir das Herz da stürmisch, Ach, wie war ich sor-gen-beschwert Und die
1. Ich stand auf der Brück' um Mitternacht Und die Stun-de schlug an mein Ohr Und der

Vocal and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is in D major and 4/4 time. The piano part features a steady bass line with chords. The vocal part has two lines of lyrics.

1. I stood on the bridge at mid-night, As the clocks were strik-ing the hour, And the
2. My heart then was hot and rest-less And my life was heav-y with care, And the

Last, die mich be-drück-te, Schien täg-lich, stünd-lich mehr Jetzt
Mond stieg ü-ber'm Stadtwall Be'im fin-ster'n Thurm em-por. Es

Vocal and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is in D major and 4/4 time. The piano part features a steady bass line with chords. The vocal part has two lines of lyrics.

moon rose o'er the cit-y Be-hind the dark church tow'r. A-
bur-den laid up-on me Seem'd more than I could bear; But

bin ich frei ge - wor - den,
schwankten dunk - le Kähne

Mein Schmerz liegt in der See,
Wie Schat - ten hin und her;

Und nur
Und die

mong the long black raft - ers,
now 'tis fall - en from me,

E'er wav'r - ing shad - ows lay
Lies bur - ied in the sea

Which the
And its

das, was die An - de - ren leiden,
Stö - mung sie lock - te versuchend

Thut mir tief im Her - zen weh.
Zu der Fahrt hin - aus in's Meer.

Ach,
Das

cur - rent that came from the o - cean
on - ly the sor - row of others.

Seem'd to lift and bear a - way,
Throws a shad - ow o - ver me.

As
I

wie viel Tau - send Men - schen, Ge - quält von Sor - gen schwer,
war ein Wö - gen, Tan - zen! Spät kam die Flut her - an,

Trägt
Sie

sweep - ing ed - dying through them Rose the be - lat - ed tide
think how ma - ny thou - sands Of care en - cum - ber'd men

And
Each

täg - lich, stündlich die Brü - cke, Doch mich, mich schmerzt nichts mehr.
spie - gelt zitternd das Mond - licht, Es peitscht See - gras den Kahn.

Den
Wie

stream - ing in to the moon - light, The sea - weed float - ed wide,
with his bur - den of sor - row Have cross'd the bridge since then

How
For -

* In singing the second stanza alto and bass voice will take the small notes.

fort - an und für im - mer,
oft - mals, o, wie oft - mals

So lang die Flut hin - zieht,
In Ta - gen, die nicht mehr,

So
Stand

oft - en; Oh. how oft - en,
e - ver and for - e - ver,

In days that had gone by
Long as the riv - er flows,

I'd
As

lan - ge des Her - zens Seh - nen Sein heiss Ver - lan - gen glüht * So
ich auf der Brück' um Mitt - nacht Und sah hin - aus auf's Meer, Wie

stood on that bridge at mid - night And gazed on wave and sky, How
long as the heart has pas - sions, As long as life has woes, The

lung wird der Mond auf Menschen
oft - mals ach ja, wie oft - mals

Auch sein blas - ses Licht ver - streun,
Wünschte ich die Eb - be her

Ein
Dass

oft - en! Ah yes how oft - en
moon and its pale re - flec - tion

I had wished the ebb - ing tide Would
And its shad - ows shall ap - pear, The

Bild je - ner himmlischen Lie - be
weit, weit hin - aus sie mich trü - ge,

Und da - hier für's Jen - seits weihn.
Weit hin - aus in off' - ne Meer:

bear me a - way on its bo - som,
sym - bol of Love up in Heaven

O'er the o - cean wild and wide.
And its wav - 'ring im - age here.

ad lib:

colla voce.

Come to the Dance.

KOMME ZUM TANZ

LA MANOLA

Allegretto Moderato ♩. — 80.

Music by P. Henricon.

A musical score for the song "The Rose Tree". The score is written for piano and voice. The piano part is in 3/4 time and consists of a single melodic line. The voice part is in 3/4 time and consists of a single melodic line. The piano part is written on a grand staff (treble and bass clefs) and the voice part is written on a single staff. The piano part includes a "Ped." (pedal) marking under the first measure. The voice part includes a "Ped." (pedal) marking under the first measure. The score is divided into two systems, each containing four measures. The first system is marked "1 2 4 2" and the second system is marked "4 2 4 2".

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle. The piece ends with a double bar line and a repeat sign.

1. De l'A - ra - gon, de la Cas - til - le, ^{Ped.} Toi que l'on dit ^{Ped.} la plus ^{Ped.} gen - til - le, ^{*}

2. Lass nicht die Zeit Nutz - los ent - flie - hen; Pflück Ro - sen stets Eh sie ver - blü - hen!

1. Kom - me zum Tanz! Hoch schlagen Herzen, Sai - tenspiel bringt Tanzen und Scherzen.

1. Come to the dance, Gay hearts are bounding, Lutes, cas - ta - nets, Sweet - ly are sounding;
2. Lose not the hour, Time trav - els fleet - ly; Cull pleasure's flow'rs While they bloom sweetly;

1. **Accours** vers nous sous ta man . til . le, Pour quoi tar . der 0 Jua . net . ta!

2. **Mit Ad . lers . flug** Schwingt sich das Glück Auf, und ent . eilt, Kehrt nicht zu . rück.

1. **Al . le ge . steh'n** Dir den Preis zu; Sind sie auch schön, Schö . ner bist du!

rall:

1. Ah! to thy charms, All...there must bow; Fair tho' they be, Fair-er art thou.
 2. On ea-gle's wing, Joy...takes his flight, Let us be gay, Gay, then, to-night.

N'entends tu pas les fa . ran . do . les! Les vi . ves dan . ses Es . pa . gno . les
 Komme zum Tanz! Kein Herz schlägt hier, Das sich nicht dir, Sü . sse, zu nei . gend,
 Ra . ben . ge . lock, Schimmerd schwarz Haar, Au . gen voll Glanz, Her . zen be . sie . gend!

cres *cen* *do*

What can com . pare With thy dark hair! Eyes that like stars, Shine forth so bright . ly;
 Come to the dance, All hearts en . trance; There thy warm glance All will be fir . ing,

Des Ma . no . las jeu . nes et fol . les Au loin chant . ant, dans . ant dé .jà!
 Hul . di . gend naht. In . nig an dich Stetsschliessich mich! Dir nur mich beugend,
 Füßchen so zart, Nach Syl . phen . art, Zier . lich im Tanz Leicht da hin fliegend

cres *cen* *do*

Sylph . like and fleet, Those tap'ring feet, In the glad dance, Mov . ing so light . ly!
 While on thy charms Fond . ly I gaze, All speak thy praise, All are ad . mir . ing.

Al . lons ma bel . le, al . lons ma rei . ne! Vite au Pra . do! cha . cun est là
 Hörst du, Ma . no . la, Mu . sik um . schwebt uns! Komme du Lieb . ste, Erhsinn be . lebt uns.

Animato

Hark, my Man . o . la, Mu . sic is sound . ing, In the brisk Jo . ta, Gay hearts are bound . ing,

Prêt à fê . ter la sou . ve . rai . ne De la Jo . ta A . ra . go . ne . sa.
 Komm, wir ver . lan . gen Dich zu em . pfan . gen, In un . sern Reih'n Königin zu sein.

Thy smile en . chant . ing On . ly is want . ing. O'er yon glad scene Thou shalt reign queen.

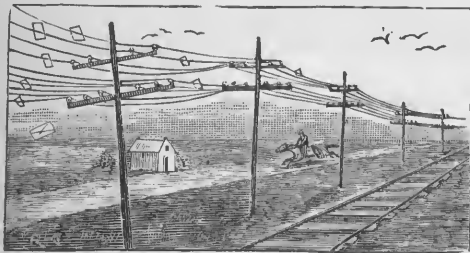
Prêt à fé - ter la sou - ve - rai - ne
 Komme du Lieb - ste Frohsinn be - lebt uns

2^d ver. Tra... la la la la la Tra... la la la la la de la Jo - ta A - ra.
 Komme zum Tanz, zum Tanz,
 Tra, la la la la la la la Tra, la la la la la la la Come to the dance, love,
 go. - ne - sa!

Komme zum Tanz!
 Thou shalt reign queen.

2.
 Ne sais tu pas que la Murcie,
 Que Grenade et l'Andalousie
 Ont envoyé la plus jolie
 Des Manolas pour la Jota!
 Allons, enfant, la nuit nous gagne,
 Déjà Madrid est en campagne,
 Pour voir danser la fleur d'Espagne
 Qui ne vaut pas ma Juanetta!

3.
 Mais tout se tait dans ta demeure,
 La brise seule arrive et pleure
 Dans les grands arbres qu'elle effleure;
 Tout est silence et je suis là!
 Quand une voix douce et gentille
 Sortit du fond de la charmille
 Soudain parut la jeune fille
 Qui répondit: oui, me voilà!



CORRESPONDENCE.

ROME, ITALY.

ROME, ITALY, August 3d, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—

To Bayreuth! was the first thought that came into my mind as I left Leipzig and the pleasant company of the genial composer Reinecke. In Leipzig I found rather an opposition to the Wagnerian dogmas, but all agreed that Wagner's "Parsifal" would probably be well performed at Bayreuth, so off I started. I found the little town not overcrowded. Since Wagner's death there is a noticeable decline in the fervor of his adherents and a still more noticeable one in their number. Of course I went to the tomb, but was admitted only after much difficulty. The devoted widow guards the tomb with jealous affection and scarcely will allow the public to see it. She has absolutely severed all connection with the world and will not see even her father—Liszt. Every afternoon at 3 o'clock, she sits an hour by the grave, whatever the weather may be. Her devotion to her husband's memory is so great that the townspeople say she has gone crazy.

The performance which I attended was one of the twelve "memorial performances" with which a committee of the richest citizens of Bayreuth have decided to honor the composer's memory. Every detail is attended to with the strictness which characterized Wagner's own stage direction. Here is the programme in full:

BÜHNENFESTSPIELHAUS BAYREUTH.

PARSIFAL.

Ein Bühnenwohlfestspiel von RICHARD WAGNER.

Die von dem verewigten Meister bis ins Einzelne vorbereiteten.

12 öffentlichen Aufführungen

werden stattfinden am

8., 10., 12., 14., 16., 18., 20., 22., 24., 26., 28 und 30 Juli

1883.

Personen der Handlung in drei Aufzügen:

Amfortas . . . Herr Reichmann.	Kundry . . . Frau Materna.
Titirel . . . " Fuchs.	Erster } Gralsritter Herr Widay.
Gurnemanz . . . " Scarla.	Zweiter } " Stumpf
" Siehr.	
Parsifal . . . " Winkelmann	Erster } Fraulein Gally.
" " Gudehus.	Zweiter } " Kell.
" " Degele.	Dritter } Herr Mikorey.
Klingsor . . . " Fuchs.	Vierter } " v. Hubbenet

Klingsor's Zauberweibchen:	I. Gruppe	Fraulein Horson
		" Meta.
		" Herzog.
Sechs Einzel-Sängerinnen:	II. Gruppe	" Gally.
		" B. Icu.

und Sopran und Alt in zwei Chören, 24 Damen.
Die Bruderschaft der Gralsritter, Jünglinge und Knaben.

Ort der Handlung:

Auf dem Gebiete und in der Burg der Gralshüter „Monsalvat“; Gegend im nördlichen Gebirge des gothischen Spaniens.—Sodann Klingsor's Zauberherrschaft, am Südbange derselben Gebirge, dem arabischen Spanien zugewandt anzunehmen.

Beginn des ersten Aufzugs, 4 Uhr.
" " zweiten " 6½
" " dritten " 8½

Eintrittskarten zu Mk. 20 für den nummerirten Sitz sind vom Verwaltungsrath der Bühnenfestspiele (Telegramm Adresse Feustel, Bayreuth) und den bekannt gemachten auswärtigen Musikalienhandlungen zu beziehen.

Adresse des Wohnungs-Comités, das unentgeltlich functionirt, „Secretair Ullrich, Bayreuth.“

Nachtzüge nach allen Richtungen.

[NOTE.—The above is as nearly a fac-simile of the original programme, save in size—the original being three or four times larger—as the type available could reproduce.—Editor K. M. R.]

I scarcely need speak of the work itself, as criticisms, reviews, and analytical essays about it flooded America last season. But on seeing it as a whole, I was impressed with this fact—Wagner reaches his best and most natural vein in depicting human passions; his love scenes in "Parsifal" far outweigh the pompous effects of the various choruses of the 1st and 3d acts. The temptation of Parsifal by beautiful women, and the love-scene between himself and Kundry are not so widely separated from Gades touches in "The Crusaders," but they must be acknowledged to be even more masterly. The piece gains enormously by the way in which it is mounted. Everything is perfect and some effects almost magical. For example, in the first and last acts, when Parsifal seeks his way through the forest to the Castle of the Holy Grail, the forest moves on as a panorama, but not in one flat (no joke here about F major) but in a series of separate flats moving simultaneously so that one can constantly look into the depths of the wood. Then, in the Castle itself, a "dawn" effect is introduced that is wonderful. All through this act the effects of light and shade are triumphs of science. In the second act, the sinking of Klingsor's Castle through the earth and its replacement with a garden of tropical flowers is wonderful enough, but far more wonderful is the sudden crash of everything at Parsifal's sign of the cross, and the transformation of the rich garden into an arid desert, with only a few withered roses to show what has vanished. The theatre itself is nobly situated on the brow of a hill, surrounded by trees and pleasant walks. It is not very large, holding only about 1,500 people, or less. But it has a very deep stage, which admits not only of great effects of perspective, but also of large processions, and the introduction of numerous accessories. The audience refrained from applause entirely, until the close, when the pent-up approval burst forth with enormous vehemence.

From Bayreuth my trip went chiefly through Southern Germany. At Vienna I heard the "Huguenots" given in a regal manner as regards stage effects. On the entrance of the Princess, for example, there were over 250 people and eight horses on the stage. The orchestra was very large and thorough. But the singers were not very great, the stars of the troupe being off on a vacation. Two of the leading singers there are Materna and Winkelmenn, both of whom I heard in Bayreuth. And speaking of that, I must put in a word about a very pleasant interview which I had with Materna at Bayreuth. She was delighted to talk about our country, and tears were in her eyes as she spoke of her pleasant reception among us. If there were a manager who would have the boldness to attempt German opera in grand style, I know that Materna would consent to another, but different, American tour. She can only be fully understood and appreciated on the stage. She has something of Janaschek's style and presence.

From Vienna I made a short run into Hungary, and was amply repaid by hearing several real gipsy orchestras at Buda Pesth. Their music was peculiar and beautiful. The bands consist of from eight to fifteen performers, all on string instruments, and not a note of music is seen in the orchestra. The leader rises and begins a national tune on his violin, the others improvise powerful and weird harmonies. The first part of each tune is slow and generally melancholy; the last part becomes more and more rapid and ends in a frenzy of excitement.

In Venice had the opportunity of hearing a grand serenade given to the Queen on the grand canal. It was a strangely beautiful sight. In the center of the canal was a barge gaily illuminated, bearing the orchestra and singers. This barge moved slowly up the canal, rowed by some twenty men, and stopped at given places to discourse certain pieces. The concert lasted over two hours and the route was about two miles. This is the programme of the places, and the pieces played at each:

1. FONDACO DEI TURCHI: Marcia reale, orchestra.
2. TRAGHETTO S. Stae: Sinfonia nell'opera *Aroldo* di Verdi, orchestra.
3. CÀ D'ORO: *Te tu m'omassi* melodia di Denza, signorina Pucel.
4. ERBERIA: Aria de Odabella nell'opera *Attila* di Verdi, signorina de Benedetti.
5. BANCA NAZIONALE: (a) Giuramento nell'opera *Orasi e Curazi* di Mercadante scuola corale—(b) *Una notte d'amore*, duettino di Campana, signorine Malliani e Zuliani.
6. MUNICIPIO: (a) Sinfonia nell'opera *Zampa* di Herold, orchestra—(b) *Dormi pure*, romanza di Scanderi, sig. Scandiani—(c) Aria nell'opera *La Favorita* di Donizetti, signorina Petich.
7. R. CORTE D'APPELLO: *Vieni al mar*, barcarola a due voci (parti raddoppiate) di Errera, signorine De Benedetti, Malliani, Merini e Petich.
8. CORTE DELL'ALBERO: *Delizia*, romanza di Beethoven, signorina Malliani.
9. CÀ FOSCARI: *Dimmi che m'ami*, aria di Palloni, signorina Tivoli.
10. S. SAMUELE: Duetto per mezzo soprano e baritono nell'opera *Favorita* di Donizetti, signori Petich e Scandiani.
11. BELLE ARTI: Divertimento per cornetta sopra motivi dell'opera *Lucia* di Donizetti, prof. Cavazza.
12. R. PREFETTURA: *La Zingara*, ballata di Donizetti, signorina Pucel.
13. GRAND HOTEL: *Vorrei morir*, melodia di Tosti, sig. Scandiani.
14. DOGANA: Cavatina nell'opera *Lucia*, di Donizetti, signorina Merini.
15. GIARDINO REALE: Coro d'introduzione nell'opera *Izabella d'Aragona* di Pedrotti, scuola corale.

I clip the following account of it from the Venice correspondent of the *Rom in News*:

"The programme of this serenade was most varied and well-chosen: among the artists and dilettanti, who took part in the performance, I must notice Signorine Petich, Tivoli, De Benedetti, Malliani, Zuliani, Merini, and Pucel, and Signor Scandiani, a baritone who is well-known and who has also sung on the London boards with success. The serenade started at 9 o'clock from the Fondaco dei Turchi, to the sound of the Royal march, and went on by S. Stae, CÀ d'Oro, the Erberia, the Municipality, CÀ Foscari, S. Samuele, the Grand Hotel and the Dogana to the Giardino Reale. The scene was what such a scene always is in Venice, truly magic; the lights, the music, the hundreds of gondolas, all following in wonderful order, without the least confusion, the silent canals and the magnificent palaces, all make up an ensemble which it is difficult, almost impossible to describe—it must be seen to be enjoyed in rapture and in silence. Venice may be felt—it cannot be depicted."

The Queen came along the canal in her gondola at about 10 o'clock, and was greeted with the Italian National Hymn, which sounds like a lively quadrille. At 11 p. m. the scene changed very suddenly. A thunder storm came up, the wind began to blow fiercely; and in a very few moments all the lights

were out and every gondolier striving to reach home. Many were the rapid races along little waterlanes, but no boats were upset (they never are) and everyone was good-humored.

I have been with section A of Tourjee's educational party for the last week, and have enjoyed their company heartily. In Rome the four sections of the party have united. All are well and all seem to enjoy the trip although one would suppose such an immense amount of sight-seeing would wear them out. In Rome they have enjoyed the guidance of Mr. Russell Forbes, a most enthusiastic and learned archæologist, who has explained the ruins thoroughly. The St. Louis party (Mr. Gaty, Misses Rogers, Branch and others) are among the brightest of the lot, and their heartiness is contagious. An excellent example of Italian ignorance of America came to light in Adelsberg. A young gentleman, after scanning us closely, entered into conversation with me in French and Italian. He desired to know if we were really Americans. I told him we were. He insisted we must be English. On my again assuring him to the contrary, he said: "They look very amiable." I told him that they were so, and then the murder came out; he asked: "Are all American Indians like these?" I hadn't strength left to give a war-whoop.

COMES.

CINCINNATI.

CINCINNATI, Aug. 24, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—

This has been a quiet month in the musical and amusement world, but judging from the signs, September will be one of the gayest months that the Paris has enjoyed for years. The old, with two new theatres will be opened, the Exposition will be here in all its magnificence and the "Order of Cincinnati" will inaugurate a train of festivities far exceeding anything of the kind ever indulged in in this country. Rex has accepted an invitation from the order to be present and will arrive on Sept. 5th, at the public landing, where the military and civic societies will be drawn up and while the salvos of artillery announce his arrival, his Majesty with Cincinnati, in a coach surrounded by retainers and cohorts will place themselves at the head of the legions and proceed to the Exposition Buildings. There the populace will pay their obeisance. On the 6th inst. the grand pageant of the order will take place illustrating on twenty-four magnificent cars or floats familiar historical subjects, with fidelity. Prominent citizens in mask will participate. There is every indication that the festivities of the order of Cincinnati on the occasion of the advent of his Majesty Rex, will be marked by a display of beauty and excellence that will reflect credit on the taste, love of the beautiful and liberality of our citizens. Then there is the Exposition—that will excel anything yet given in the Queen City. Among the artists engaged are E. A. Lefebvre the French saxophonist, F. N. Innes trombone soloist, both of Gilmore's band, Signor Alex Liberti and Walter Emerson cornetists. Currier's orchestra and band will be there of course. Who ever heard of any really great musical success here without Currier? From the East we have good reports of the Cincinnati orchestra, with Brand at its head. Miss Dora Hennings of our city is winning laurels in the opera of Zenobia. Mlle. Clara Bernetta is enjoying her vacation at home here Miss Josephine Riley will soon be a debutante in opera. She is now studying in Boston. On the hill tops larger, music and fireworks are rampant. Currier is there of course, we must have him. Then there is the Kempa ladies' orchestra and Hessian military band. Haverly's theatre will open up and they say that it is something nice. The Hess opera company commences the season. Then Hauck's new theatre opens its doors September 1st. It will seat 2500 persons and can be emptied in one minute, it has eight private boxes arranged and fitted up in the most superb Paris style—places for two orchestras—one in front and one beneath the stage. Two hundred incandescent electric lights give light, and altogether it will be the handsomest theatre in the city. The Geo W. Newhall Music Company has been fitting up its store in the most beautiful and artistic manner. Its ceiling is superb, nothing in the city approaching it. 'Tis not music but 'tis the truth that we have had eight murders and three suicides in the city in eight days. Trade is picking up. Do you know where it has already picked up? CAMELOT.

CINCINNATI.

[From an occasional correspondent.]

CINCINNATI, O., Aug. 25, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—Since my last there has been but very little change in the musical situation here. There have been some musical events but none sufficiently brilliant to warrant much space in your admirable paper.

The "world renowned," (so the advertiser emblazoned them) seventh regiment band of New York gave only one concert at the Highland house on the 6th of August which was largely attended by a highly intelligent audience that went away very much disappointed at the performance. The concerted numbers fell far short of what was expected from them and the only soloist of the evening that pleased was a very young man, named Currie who played his instrument (the trombone) in excellent tone and with much grace. I hardly think they would draw much of an audience were they to play here again.

Our greatest musical treats have been those splendid concerts given by Currier's magnificent band in Bennett Woods Park every Thursday afternoon and which are attended by from two to four thousand of the most cultured people in our city. Mr. Currier is indefatigable in his efforts to produce attractive and entertaining programmes and so far has succeeded in outstripping the endeavors of his predecessors by a large majority, having rendered in succession the overtures "Semiramide," "Oberon," "William Tell," "Der Freischütz," "Othello," "La Gazza Ladra," "Mid Summer Nights Dream," "Tannhauser" and other light ones, as well as selections from operas of various character, Sonatas, and movements from different Symphonies. Last Thursday they rendered entire Haydn's 11th "Symphonie Militaire" in grand style, making all the fine points tell in exquisite manner. The arrangement of the score was by Mr. Christian Henkel one of the principal clarinet performers and an excellent musician.

Should any of your readers attend the coming Exposition here in September they will have an opportunity of hearing this most excellent organization as they give concerts in the Exposition building every afternoon and evening, and in order to make the music a special feature Mr. Currier has engaged for one week each, the following well known soloists: Sept. 10th to 16th, Mons E. A. Lefebvre the French saxophonist; Sept. 17th to 23d, Mr. Frederick N. Innes, the great English trombone; Sept. 24th to 30th, Sig. Alexander Liberti the distinguished Italian cornetist; and October 1st to 7th, Mr. Walter Emerson the brilliant American cornetist. In addition to these Mr. August Steigler at one time a resident of St. Louis, and

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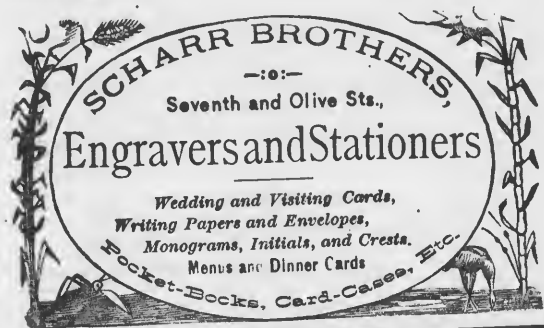


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an elegant clarinet player, now solo clarinet with Currier, and other artists equally fine, members of the organization will entertain the crowds with solos. At Schumann a little fellow named Bertie Schelly, twelve years old, is attracting some attention by rendering violin solos in connection with the ladies orchestra engaged at this place. We have had the pleasure to meet Mr. Kunkel's artistic and genial friend Bruno Oscar Klein, who is making a short stay here on his way to New York. The gentleman played some of his original compositions for the piano to a few of us, which showed much thought, vivid imagination, great breadth of ideas and a scholarly manner of treatment, and greatly pleased those hearing him by his masterly rendition. He will be a worthy adjunct to the musical fraternity wherever he goes. As the winter season comes on, I will keep the score open and note such passages as may be of interest to you and the readers of the REVIEW.

Yours, OCTAVE.

WASHINGTON.

WASHINGTON, D. C., Aug. 25, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—There is little or nothing going on in a musical way here. The usual number of church festivals are regularly announced and held, but their chief attraction seems to be the gastronomic efforts of the visitors. The way some of those sinners eat "for the benefit of the church" is an heroic exhibition of self sacrifice.

We have had one company from Germany; it consists of eight men, and each one plays on a brass horn; as usual, the smallest man blows through the largest horn; they play first rat; but can't collect worth a cent. You see they always play at a corner, and as soon as the fellow with the hat breaks ranks to circulate around in the audience for stray coppers, the audience begins to disperse and walk off in four different directions, and so the poor fellow's efforts to corral the crowd are futile. I told the leader to quit playing on the corners and take up a station in the middle of a square and then send out two men with contribution boxes, and that he would in that way catch them every time, but he could not get it through his limberger noddle.

Then too, the Italian school is largely represented. They all carry a box with a crank, and while the Italian *maestro* grinds the hurdy-gurdy, his assistant, one of the long tailed species, collects the pennies. One of them made a business for a while, of standing under my window, while I was writing in the agonies of an inspiration, and giving me the benefit of "Wait till the clouds roll by" by the yard. I stood it for a week and then devised a scheme to discourage the man. I heated a penny red hot at the end of a stick, and when it looked nice and new, tossed it out, of course the monkey went for it, but did not put in his pocket. All the scolding of the musical director did no good. So he concluded to take it himself. As it was too warm to hold he dropped it, and then a brilliant idea struck him. He concluded to sit down on it and wait till it cooled but he did not sit long, not as long in fact, as I expected he would, he must have had a rent in his trousers to excite such agility. The artist and I am not now on speaking terms. He only glares at me, and has not bought a new monkey yet. As a matter of economy, he is his own monkey. But I have come to the conclusion that there is nothing like competition to bring out the best efforts of these schools.

The operatic association tried to get up a base ball nine, but as they were nearly all first and second basses, the scheme fizzled.

Armstrong Bros.' minstrels played a short engagement at Ford's Opera House, on the 20th, 21st and 22d. It is a new company, only organized about two weeks ago, and started from Indianapolis. There is considerable good material in it, and you will have an opportunity of judging for yourself what they are in about two months. Their first part is unique and pretty, the people coming on the stage gradually instead of being there when the curtain goes up. And in place of the stereotyped parlor scene, this company gives its opening in a plantation sketch. The company was well patronized and deserves success. The managers of the two theatres are promising us the best of everything for this winter, and I for one, will be only too glad to see an improvement in the class of entertainment offered.

In your July number, you give an interview with Lebrun on funny incidents in the trade. I think if you will call upon those of your acquaintances who preside at church organs, you can get some very readable as well as amusing incidents.

To set the ball rolling, I will give you one or two to commence with. In 1880, I had charge of St. Luke's P. E. choir. This is a colored church presided over by Rev. Dr. Crummin, a man of more than ordinary attainments. The choir was made up of young men and women who had the sweet voices peculiar to the race, and who were as a rule, very good readers. The embarrassed financial condition of the church, required extraordinary exertions to relieve the pressure, and a sacred concert was determined upon. The Rev. Dr. volunteered to bring me recruits sufficient to make up a good chorus, and he kept his promise. Among those he brought, one was a Mrs. Blank, who, he told me was a good singer and a valuable acquisition. More as a matter of form than anything else, I asked her whether she could read to which she replied affirmatively, as I had expected, for I had found that the majority of the younger colored people read music very readily. So I gave her a copy of the music and assigned her a place in the choir. She started out boldly the first time we went through the number, but soon subsided. The second time was but a repetition of the first, and I turned and said, "what's the trouble Mrs. Blank, can't you read it?" "O yes," she said, "the reading is easy enough, but I can't make out what all these little black specks (pointing to the notes) mean." It is needless to say she did not participate in the concert. I learned afterwards, that her specialty was the wash board.

The late Jacob Kunkel was a great fellow for practical joking. When he was the organist at the Annunciation church, the economical streak was so strong, that frequently the agitator's position at the pump handle had to be filled by volunteers. During the summer months this was a very serious matter to the volunteers. This annoyed Jake very much, and one very hot Sunday night, he determined to bring the matter to a crisis. He would not hear of any of his friends going to the bellows, but instead, directed that the first response should be sung without accompaniment, and to this end went to each individual and pitched the tone. When therefore the priest had entered the service, the choir responded, but each member had a different key. The effect was unique, to say the least; before the *gloria* was finished, Father Phelan, one of the best fellows in the country, and at that time the presiding priest, rushed up into the gallery and demanded to know why the organ was not used. Jacob briefly explained the situation, and Father Phelan rashly volunteered to manipulate the bellows. Whether Jake had anticipated this or not, he was immensely pleased and commenced the service, playing it slowly and deliberately, but using all the wind possible. At the end of an hour we reached

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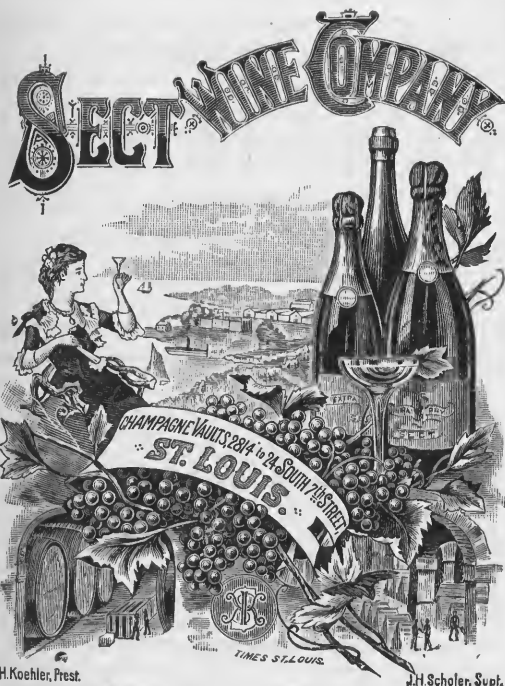
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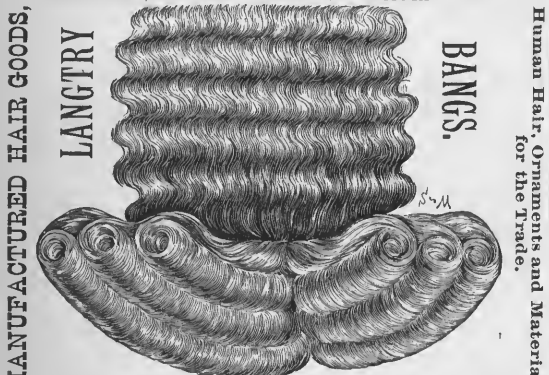
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Music Hall, Boston.

the sermon. The choir settled down to take in the teachings from the pulpit, of course; and the Reverend Father emerged from the bellows room completely used up, reeking with perspiration, his nice stiff collar all limp and wet, and he had evidently lost the run of the service. In fact there was a grave suspicion that his utterances had not tallied with the Prayer book for half an hour or more. But the result was, that an assistant organist was appointed that week and well paid for his work.

Ask Charley Kunkel, Balmer or any of a score if your players for their experience, and I'll warrant it will pay for the trouble.
S. H. J.

OUR CHAMPIONSHIP BASE BALL GAME.

Not long since, there appeared in the *Musical Courier*, better known as *Steinway's Hurdy-Gurdy*, the following paragraph:

"Kieselhorst tells me that Charley Kunkel, of St. Louis, is ball mad, that is to say, he attends every base ball match in St. Louis and is perfectly devoted to the game. I am glad to hear it. When Kunkel comes East next time he may have use for his muscle, and a little experience in that direction will benefit him very much. I suggest in connection with this the following base-ball club:

Pitcher.....Charley Kunkel
Catcher.....His Editor
(A good battery.)

First Base.....Daniel F. Beatty
Second base.....Sylvester Tower
Third base.....Weser Brothers
Short stop.....Swick, of Paterson, N. J.
Left field.....Markstein, of New York
Center field.....R. A. Saalfeld
Right field.....Patterson, of Kalamazoo

I recommend this as a remarkably brilliant team, that will be able to do justice to the game of base ball or any other game. There are some hard hitters in the club, some remarkable catchers, many muffers, several members that will batter anyone they can get a hold of, a few rapid runners who have had experience in running, and some who have been caught on the fly."

Now, Kieselhorst is a second George Washington and the information he gave was entirely correct. What is more, we had in contemplation the organization of a REVIEW base ball nine, and we thought it very kind of the Hebrew children to fix one up for us, from those members of the trade who do not advertise in the columns of their paper. Judgment is an important factor in a game of base ball and this exhibition of judgment on their part led us to unhesitatingly accept them as our nine. Then we sent a challenge to Bloomy & Co. to play one game for the musical base ball championship of the world. The *Hurdy-Gurdy* club accepted the challenge and the game was played at Washington, D. C., on August 15th.

The *Hurdy-Gurdy* club is constituted as follows:
Pitcher.....The Markay de Blooming-Humburg
Catcher.....The Other Child
(A most excellent battery.)

First base.....C. F. Tretbar
Second base.....Wm. Steinway
Third base.....10 per cent. Smith
Short stop.....John C. Freund
(Who is said never to let anything slip through his fingers.)
Left field.....Ed. Schuberth
Center field.....Charles Avery Welles
(Called in because of his abilities as change-catcher. He can catch more change than either of the children.)
Right field.....Oscar Steins
For the details of the game, we refer to the subjoined Associated Press report:

WASHINGTON, D. C., Aug. 15, 1883.
The great game to decide the musical base ball championship of the world, took place in our city to-day. President Arthur acting as umpire. Some thirty-five thousand persons were present. The game, as is well known, was between the *Hurdy-Gurdies*, of New York, and the *MUSICAL REVIEWS*, with headquarters at St. Louis. The latter won the toss and sent the *Hurdy-Gurdies* to bat. The pitching of the St. Louis pitcher was a puzzle to the New York team, and in the first inning the Markay, Floersheim and Tretbar struck wind, going out in one, two, three order. For the *MUSICAL REVIEWS*, Kunkel got first on a hot one to Steinway who made a bad muff of it, stole second on a passed ball by Floersheim and was brought home by Foulon's three bagger. Beatty got first on called balls and Foulon was brought home by a safe one by Tower to left field which Schubert fumbled, allowing Beatty to run in, and giving Tower first base. Tower attempted to run in but was put out at the home plate. Weser struck out, and Swick sent a fly to Welles who took it in, retiring the side.

In the second inning, 10 per cent. Smith sent a fly to center which was captured by Patterson. Freund was caught out on a foul by the *MUSICAL REVIEWS* catcher, and Schubert, after having two strikes called on him, sent one between left and center which seemed safe, but which was taken in by Markstein, who made, probably, the finest running catch that has ever been or ever will be made on a ball field. Markstein was first at bat in this inning for the *MUSICAL REVIEWS*, and struck the very first ball pitched for a home run. Saalfeld got first on called balls, was advanced to second on a safe hit by Patterson and both came in on Kunkel's two-bagger. Kunkel stole third and got home on a passed ball, which the Markay threw to 10 per cent. Smith, but which the latter failed to freeze to; Foulon sent a hot one which took the *Hurdy-Gurdies'* pitcher in the stomach and doubled him up like a pocket-knife, and, before he could get himself open, Foulon was safe at first; he stole second, then got to third on Tretbar's bad muff of Beatty's easy fly, and both he and Beatty came in on Tower's three-bagger; Weser struck out, Swick brought in Tower and got to second; Markstein struck for another home run bringing in Swick but dying, on a close decision, at the home plate. Saalfeld flew out on a foul which was gobbled by the catcher. The game was jug-handled to the end, the only run made by the *Hurdy-Gurdies* being a home run by Welles in the ninth inning, made under circumstances which provoked considerable hilarity. After two men had struck out, Welles struck one direct to Markstein who dropped it. He looked all around him for the sphere, while Welles ran on and was safely home before Markstein, accidentally stepping upon the ball, discovered that his Falstaffian stomach had concealed it from his eagle gaze. He will, hereafter, when he plays ball, carry a looking-glass with him, with which to explore the space which he shades. The result by innings is as follows:

Innings.....1 2 3 4 5 6 7 8 9
HURDY-GURDIES.....0 0 0 0 0 0 0 0 1—1
MUSICAL REVIEWS.....3 8 5 9 7 4 2 2 2—42

President Arthur, the umpire, then presented the championship pennant to the *MUSICAL REVIEWS*.

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AT a trial in the court of King's Bench between two publishing houses, as to an alleged piracy of an arrangement of "The Old English Gentleman," T. Cooke was called to the stand as a witness. On cross-examination by Sir James Scarlett, the counsel rather flippantly said:
"Now, sir, you say that the two melodies are the same, but different. What do you mean, sir?"

Tom promptly answered, "I said that the notes in the two copies were alike, but with a different accent."

Sir James, "What is musical accent?"
Cooke, "My terms are a guinea a lesson, sir." (A loud laugh.)

Sir James, rather ruffled, "Don't mind the terms, sir; I ask you what is musical accent? Can you see it?"

Cooke, "No."

Sir James, "Can you feel it?"

Cooke, "A musician can." (Great laughter.)

Sir James, very angrily, "Now, pray, sir, don't beat about the bush, but tell his lordship and the jury, who are supposed to know nothing about it, the meaning of what you call accent."

Cooke, "Accent in music is a stress laid on a particular note, as you would lay a stress on any given word, for the purpose of being better understood. If I were to say you are an ass, it rests on ass; but were I to say you are an ass, it rests on you, Sir James."

Reiterated shouts of laughter by the whole court, in which the bench joined, followed this repartee. Silence being obtained, Lord Denman, the judge, with much seeming gravity, accosted the chop-fallen counsel:—"Are you satisfied, Sir James?"

Sir James (deep red as he naturally was) had become scarlet in more than name, and, in a great huff, said, "The witness may go down."

THE NINETY-FIRST PSALM.

WHEN Russia was, in 1812, thrown into consternation by the invasion of the French, no one of the imperial household maintained a calm and composed spirit, under the daily reports of fresh disasters, except Prince Gallitzin.

The Emperor remarked this with surprise, and one day while they were alone, asked how it happened. The Prince drew forth a small Bible from his pocket, and held it to the Emperor, who stretched out his hand to take it, when by accident the volume fell to the ground. Being instantly picked up by the Prince, it was found to have opened at the ninety-first Psalm: "He that dwelleth in the secret place of the Most High, shall abide in the shadow of the Almighty. I will say of the Lord, He is my refuge and my fortress: my God, in Him, will I trust."

"Oh that your majesty would seek that refuge," replied the Prince, after his royal master and he had read the passage together, and then hastened from his presence.

The Emperor retained the Bible, and doubtless read the Psalm to the end.

Shortly after, a day of supplication and fasting was ordered by Alexander; and the Pope, as the priests of the Greek church are called, whose turn it was to preach before the Court, chose for his text, the ninety-first Psalm, without having been induced thereto by any hint from either the Emperor or his minister.

On the afternoon of the fast day, Alexander sent to his private chaplain, desiring him to come and read a portion of the Bible to him in his tent.

The chaplain came and commenced his duty with the ninety-first Psalm.

"Hold!" cried the Emperor, rather offended by what he naturally concluded must be the result of collusion; "who desired you to read that particular Psalm to me?"

"God!" replied the chaplain, with great solemnity.

"How mean you?" asked the Emperor.

To which the chaplain answered:

"Taken by surprise by your majesty's command, and feeling the high responsibility which would rest on my choice, I knelt down and implored the Almighty to guide me in the selection of Scripture I should read in the event of your majesty leaving me without directions on the subject, and the ninety-first Psalm was brought so powerfully to my mind that I could not doubt that was the answer to my prayer."

The impression made on the Emperor by these remarkable coincidences is said to have been deep and lasting.—*Musical Record.*

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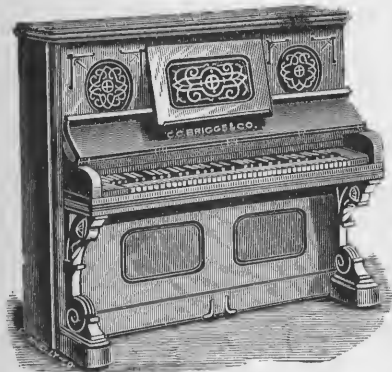
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WHISTLING.



THE universality of the prejudice against women whistling is an acknowledged fact, and there are few localities, says the *Musical Record*, where one may not hear the familiar rhyme:

A whistling wife and a crowing hen,
Will call the old gentleman out of his den.

Of course there are various versions, as, for instance, in Northamptonshire, where the peasants say:

A whistling woman and a crowing hen
Are neither fit for God nor men.

The Cornish saying is to the same effect: "A whistling woman and a crowing hen are the two unluckiest things under the sun." Similar also is the French proverb: "*Une poule qui chante le coq et une fille qui siffle portent malheur dans la maison.*"

The same superstition prevails among the seafaring community; and Mr. Henderson relates how, a few years ago, when a party of friends were about to go on board a vessel at Scarborough, the captain caused no small astonishment by declining in the most emphatic way to allow one of them to enter. "Not that young lady," he cried out, "she whistles." By a curious coincidence, the vessel was lost on her next voyage; so had the young lady formed one of the party, the misfortune would certainly have been attributed to her.

After all, it seems hard that, if the mere act of whistling can help and cheer a man, such a soothing influence should be denied a woman. "If whistling," says a writer in the *Phrenological Journal*, "will drive away the blues and be company for a lonesome person, surely women have much more need of its services than their brothers, for to them come many more such occasions than to men. There is a physical advantage in whistling which should excuse it against all the canons of propriety or 'good form.' It is often remarked that the average girl is so narrow-chested, and in that respect compares so unfavorably with her brother, which may be due in some measure to the habit of whistling which every boy acquires."

An eminent medical authority says: "All the men whose business is to try the wind instruments, made at the various factories, before sending them off for sale, are without exception, free from pulmonary affections. I have known many who when entering upon this calling, were very delicate, and who, nevertheless, though their duty obliged them to blow for hours together, enjoyed perfect health after a certain time."

As the action of blowing wind instruments is the same as that of whistling, the effect should be the same. Whistling has been popularly styled the "devil's music," the reason, in all probability, being that when persons are up to anything wrong and likely to be caught they assume an air of indifference by whistling. As the daily music of boys, however, it may be attributed to want of thought; and so Cowper, in his description of the 'Postman' ('Task,' bk. iv.), says:

He whistles as he goes, light-hearted wretch,
Cold and yet cheerful; messenger of grief
Perhaps to thousands, and of joy to some,
To him indifferent whether joy or grief.

OLD SONGS.



THE antiquity of some well-known nursery ditties is unquestionable. For instance, "Girls and Boys come out to Play," is as old as the reign of Charles II., as is also "Lucy Locket Lost her Pocket." To the melody of this latter ditty the American song of "Yankee Doodle" was written. Again, "Sing a Song of Sixpence" is as old as the sixteenth century, while "Three Blind Mice" seems to have been bound in a music book dated 1609. "Pussy Cat, Pussy Cat, Where have you been?" is said to have been written when Queen Bess occupied the throne. "The Frog and the Mouse" was produced in 1580, while "Three Children Sliding on the Ice" dates from 1639. "London Bridge is Broken Down," is so old that its date cannot be approximately mentioned. "Little Jack Horner" is older than the seventeenth century. "The Old Woman Tossed in a Blanket" is of the reign of James II., to which monarch its verses are supposed to allude.—*Ex.*

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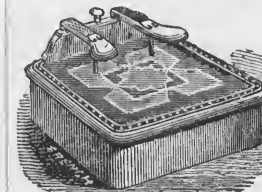
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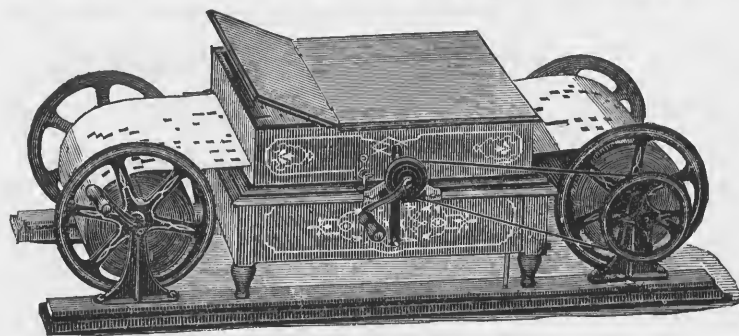
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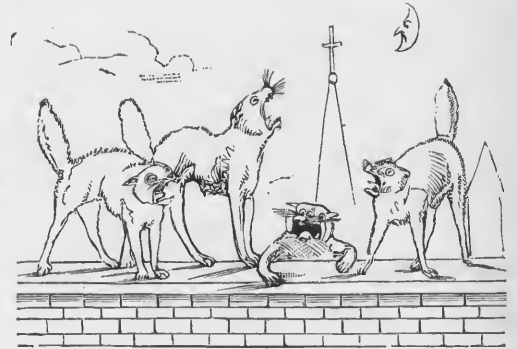
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COMICAL CHORDS.

THE heated term—"You're a liar!"

A "BROTH of a boy,"—the supe at a theatre.

DEEDS without words convey no real estate.—*New Orleans Picayune.*

CAVALRY regiments are quite hoss style to the infantry organizations.

RULERS sway the people, but the schoolmaster sways the rulers.—*Waterloo Observer.*

IN Paris, when an elegantly dressed lady passes, they say: "There goes a woman of Worth."

HAMLET must have been something of a musician, for did he not say: "The rest is silence?"—*Boston Times.*

THE pig finds a living in his pen and so does the editor. The similarity, however, ceases at this point.—*The Drummer.*

"MR. CHAIRMAN," said a member of the dentists' convention, "we must all pull together!" [Laughter and cheers].

IT MAY have been all right for Walter Scott to say:

"I saw the new moon late yestereen,
Wi' the auld moon in her arms;"

but if a fellow should say that now, he would be accused of being unable to find the key-hole when he got home.

Two cents will pay the postage on letters next October. People who write dunning letters can save a great deal by waiting until then.

"Those who are about to dye salute thee, Cæsar," said the graybeard as he delivered his coat to the darkey in the barber's shop.—*Boston Bulletin.*

THE chap who left his landlady in the lurch, being asked why he changed his boarding place said it was on account of the strong "owed her."

"Is this seat full?" asked a railway passenger of a drowsy party next to the window. "No, zir," said the sleepy individual, lurching forward; "but (hic) I am."

A KNOWING heathen: A Portland (Oregon) Chinese peddler refused an English shilling offered as a two-bit piece, saying: "No good. Me heap sabe. No chicken on him."

A LITTLE ten-year-old miss told her mother that she was never going to marry, but meant to be a widow; because widows dress in such nice black, and look so happy.

YOUNG lady (to fellow passenger)—"Can you tell me what station that is, please?" Foreigner (looking out of the window at the advertisement) "I think it is de St. Jacobs Oil."

SYDNEY SMITH said to his Vestry, in reference to a block pavement proposed to be built around St. Paul's, "All you have to do, gentlemen, is to put your heads together and the thing is done."

A New York man has had his head fractured by a bath-tub falling upon him. This will teach him hereafter not to fool around a contrivance with which he is not familiar.—*Lowell Citizen.*

A COLORABLE excuse.—*Countess*—I told you expressly to paint the chamber blood color, and you have made it blue. *Painter*—I beg your pardon; I thought the gracious countess had blue blood.

A LITTLE fellow going to church for the first time where the pews were very high, on coming out was asked what he did, when he replied, "I went into a cupboard, and took a seat on the shelf."

KILLING time in the country. *Clarence*—Ham, old boy, what shall we do in this dull place to kill time? *Hamilton*—Sleep, of course. *Clarence*—But when we wake up? *Hamilton*—Why, go to sleep again.

"THE poet Whittier has begun to burn his letters." The name of the woman who has threatened to institute a suit for damages for breach of promise of marriage is not given.—*Norristown Herald.*

CHARLES SUMNER was no musician. It is related that a lady friend once told him that, if he were to buy a music-box set to "Old Hundred," she did not believe he could make it play more than seventy-five.

ELDERLY philanthropist, to small boy vainly trying to pull a door-bell above his reach: "Let me help you, my little man." (Pulls the bell.) Small boy—"Now you had better run or we'll both get a licking."

"ROASTBEEFLAMBUTTONANDHAM," said the girl who "waits on the table" at the Isle of Shoals. "Well," said the old gentleman, "I've never tasted it, but you may bring me some and I'll see what it's like."

I HAVE often noticed that gallant young men walking with their sweethearts offer their left arm. Why is this?—*Edith.* The left arm is nearest the heart; the right arm is nearest the pocket book.—*Philadelphia News.*

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At the marriage of an Alabama widower one of the servants was asked if his master would take a bridal tour. "Dunno, sah; when old missus's alive he took a paddle to her; dunno if he take a bridle to de new one or not."

A YOUNG lady entered Balmer's music store recently, and tripping lightly up to the handsome clerk, pertly asked, "Have you 'Happy Dreams'?" She was nonplussed when he replied, "No, ma'am; I'm nearly pestered to death with mosquitoes."

A COLLECTOR wrote to General Sherman for his autograph and a lock of his hair, and received in reply: "The man who has been writing my autographs has been discharged, and as my orderly is bald, I cannot comply with either of your requests."

THE craze on electrical study is beginning to bear fruit: "Are you the conductor?" asked a lad on an excursion train. "I am," replied the courteous official, "and my name is Wood." "Oh, that can't be," said the boy, "for wood is a non-conductor."

CALINO thinks he has been poisoned and has a doctor called. After an examination the physician orders him to take an emetic. "It is useless," replies Calino. "I have already taken them twice, and they don't stay down five minutes."—*From the French.*

A YOUNG gentleman was passing an examination in physics. He was asked, "What planets were known to the ancients?" "Well, sir," he responded, "there were Venus and Jupiter, and" (after a pause) "I think the earth, but I'm not quite certain."

"May I have the honor to conduct your daughter to the supper table?" asked a society gentleman of a lady from the country. "May you take her to supper?" was the response; "why, of course, and you can take me, too. That's what we came here for."

"I CANNOT sing the old songs," shrieked an amateur soprano the other night; and, while she took in breath for the next line, a young man, who had looked in for a moment, was heard to remark casually, but emphatically, "You just bet you can't." It broke up the concert on the spot.

"I UNDERSTAND you to say that your charge for services would be light," complained the client, when his lawyer handed him a tremendous bill. "I believe I said my fee would be nominal," was the reply, "but—" "O, I see," interrupted the client, "phenomenal."—*Cincinnati Saturday Night.*

A NEW baby arrived in the family of a Louisville journalist, and papa was excessively proud over the event. Turning to the old black nurse, "Auntie," said he, stroking the little pate, "this boy seems to have a journalistic head." "Oh," cried the untutored old Auntie, soothingly, "never you mind 'bout dat; dat'll come all right in time."—*Louisville Courier-Journal.*

FEEBLE URCHIN—"I say, ma, my head aches; I'm going to stay at home from school this afternoon." *Solicitous maternal ancestor*—"Well, my dear, I'm sorry. Stay at home and rest. It may do you good. Three hours later feeble urchin rushes into the house with cheeks aglow. I tell you we had a nifty game, eighteen to fifteen. I played short. Gimme suthin' t'eat."—*Hartford Post.*

THROUGH the telephone: "Docther, Mike Mulloney was wurrukin' wid me about tin minutes ago, whin he was suddintly takin' wid a sunstroke, an' oive called to ax ye phat oi kin do to prevent meself from takin' the same disase, as he fell agin me whin he got the fit on him, an' the boss said that oi would git the thrubble from contagion wid Mike's clothes. Phat shall oi do?"—*Capitol.*

"Do you ever read poetry?" asked the new pastor of a good, but illiterate deacon. "Read poultry, sir? No, sir; but I feed 'em regular," he replied. The pastor silently passed on, wondering what manner of people he had to minister to, while the deacon nodded his brow and gazed with a bewildered air at the retreating dominie. Then he softly said to himself: "Read poultry! ha! ha! ha! Well, I'll be durned!"—*Commercial Advertiser.*

It was in a Latin class, and a dull boy was wrestling with the sentence, "*Rea fugit*," which, with a painful slowness of emphasis, he had rendered, "The king flees." "But in what other tense can the verb 'fugit' be found?" asked the teacher. A long scratching of the head and a final answer, "Perfect," owing to a whispered prompting. "And how would you translate it then?" "Dun no." "Why, put a 'has' in it." Again the tardy emphasis drawled out, "The king has flees."

"LEFI, vot you toing mit dose shuit of cloding? Vat for you put 'em in tat oldt try-goods pox?" "Vy, Uncle Sholomon, dey vosh all vull of moth-eaten holes, andt I tought I vouldt sell 'em to te rag man!" "Shimminy cracious! Do you vant to paukrupyt your mudder's prudder? Mark 'em 'Batent Berforated Summer Year, andt heng 'em outshide mit a vifteen tollar dag on 'em! Veeping Absolom! you vill nefer pe a Rothschildt in your life off you toant ket te rudiments of pizness principles instilled into you ven you vas young! You villalsho tryve your uncle as grazzy as a Chune pug onless you sthudy his inderests a little gloser!"—*Detroit Free Press.*

THE *Southern Musical Journal* for August, publishes a little poem from the pen of Miss Mattie C. Seward, the third stanza of which begins as follows:

"In the shimmering haze of the summer sun,
Like rubies are *chemies* glowing;
And luscious plums and peaches ripe,
Their daintiest blushes are showing."

Is it a case of red flannel, or did the "intelligent compositor" spell cherries that way? Probably that when she saw her latest effort in print Miss Mattie, like her "luscious plums and peaches ripe," her daintiest blushes "was showing."

A TOMBS lawyer has been endeavoring all the week to get his client out of durance vile. Recently he walked into the Tombs and sent for his client. His face was as smiling as the historical basket of chips.

"It's all right!" said the lawyer, grasping his client's hand. "Yes?" ejaculated the client, brightening up. "Yes, everything's fixed."

"How?" "I can get you out on a *habeas corpus*." And then the client's face lengthened, as he replied: "Can't be done. Wouldn't dare to try it. My cell's on the third tier and the darned thing might break."—*New York World.*

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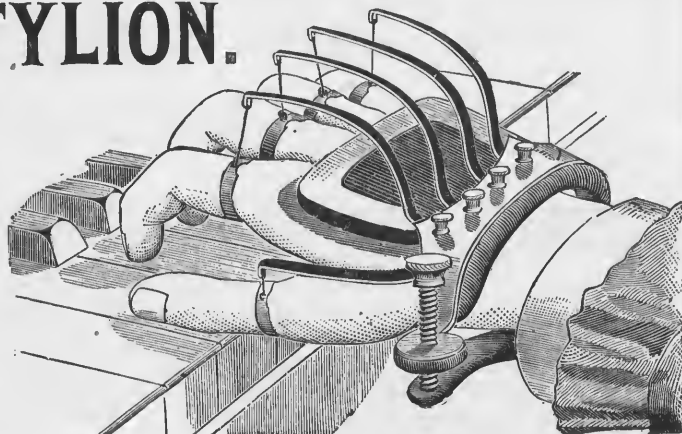
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MAJOR AND MINOR.

THE Queen of Spain attended the "Parsifal" performances at Bayreuth.

A NEW OPERA, "Vercingétorix," with music by M. Kowalski, has been accepted at the Theatre du Chateau d'Eau, Paris.

LEO DELIBES is on the banks of the Lake of Geneva composing recitatives to replace the spoken dialogue in his opera, "Lakmé."

EMILE A. BECKER has a new name: "D Flat Major"—His friends have so named him because they claim that is the only key in which he composes.

THIS time it is an editorial (a short one, it is true) which the Boston Leader clips from our columns and forgets to credit. It's the hot weather, probably, that thus affects our friends at "the Hub."

It is said that Gustave Satter, the famous pianist, will probably take his permanent residence in Boston. If so, we congratulate Boston musicians and pity Boston musical humbugs, whose numbers, if not whose names, are "Legion."

BRAINARD'S *Musical World* says that Mme. Rivé-King "has now taken up her abode in Chicago, where she is idolized among musicians." As a matter of fact, Mme. Rivé-King is now, as she has been for years, a resident of New York.

GROUND for the new Music Hall and Exposition Building was broken at 7 o'clock A. M., on the 23d of August. The work will be pushed forward as rapidly as possible, and it is hoped the building will be ready for occupancy by October, 1884.

Mlle. MARIE AIMEE, Mlle. Angèle, and the remainder of M. Maurice Grau's French Opera Bouffe Company sailed from Havre on the 18th of August, by the steamer Normandie. Their season will begin on Sept. 10, at the Fifth Avenue Theatre.

THEY seem to know how to appreciate a good thing on the Pacific coast. The first order for "Moorish Serenade," *Kroeger*, published in our last issue (five copies) came from A. W. Walteufel, San Jose, Cal., and reached our publishers before the outside covers were printed.

MR. F. R. WEBB, well and favorably known as a teacher of music and late teacher of Piano and Organ in the Northwestern Conservatory of Music, Lima, Ohio, has accepted the position of Principal of the Musical department of the Virginia Female Institute at Staunton, Va., and enters upon his duties the first of this month.

J. TRAVIS QUIGG is learning German rapidly. Some time since, he spoke two words: "Zwei Bier!" quite fluently, and now he has added a third: "Hoch!" (not hock)—at least so it seems from this quotation from a recent issue of the *St. Louis Critic*: "Pappenheim has been engaged by Mapleson. Hoch!" Such are the effects of Wainwright's beer!

THE French papers give the following list of the chief provincial Conservatories of France, with the dates of foundation attached: Aix, 1850; Angers, 1857; Besançon, 1861; Bordeaux, 1852; Boulogne, 1829; Caën, 1835; Cambrai, 1821; Douai, 1799; Dunkirk, 1863; Lille, 1801; Marseilles, 1820; Nantes, 1844; Nîmes, 1864; Toulon, 1866; Toulouse, 1830; Valenciennes, 1836.

It is definitely settled that Paris is to have an Italian opera house. A new theatre will be built for this purpose, and in the meantime the Théâtre des Nations is to be engaged for the company. It is stated that Signor Faocio will be the conductor. The names of Mesdames de Reszke, Correlli and Donadio, and Signori Gayarré, Stagno, and Manuel are mentioned as likely to be connected with the new enterprise.

MR. CHARLES KINKEL, at present in charge of J. L. Peters' publishing department, but who was for many years Principal of the Musical Department of Science Hill Female Seminary, Shelbyville, Kentucky, assisted by his daughter, Miss Florie, will take a select class of piano pupils for the coming fall and winter season. We are informed of this fact by a Kate Greenaway maiden, wearing "banged" hair, Bernhardt gloves, a Mother Hubbard dress and a big sunflower, and, therefore, there can be no mistake about it. We wish Mr. Kinkel success.

WEBER'S LAST WALTZ.—A few years ago there appeared an article in a New York magazine, upon the origin of "Von Weber's Last Waltz." Weber was represented in his dying moments, sitting in an arm-chair, supported by pillows and cushions, surrounded by his friends and attendants, writing with trembling fingers the waltz that bears his name.

The absurdity of the story is sufficiently apparent to lead one to look for a more plausible history, which I wish to present for the benefit of your readers. I received it from a friend and pupil of Reissiger, who is its real author.

There was a popular German song originated generations before Weber, which he and his comrades used to sing together while returning from their pleasant rambles in the outskirts of Dresden.

One evening, after the death of Weber, a company of his friends were returning as usual from their favorite resort, when one of them thoughtlessly began their familiar song, but suddenly ceased, while another sadly remarked "Hush, boys; poor Weber is no longer here to sing with us; let us go home in silence;" and they passed on with voices hushed, their eyes filled with tears, and their hearts with sadness;—in silence broken only by the sweet though plaintive song of the cuckoo and the nightingale.

Reissiger composed a beautiful harmony to their old familiar melody, and called it "The last thought about Weber." It was thus published in Germany, but in France it bore the title "La dernière pensée de Weber," so the last thought about, became the last thought of Weber, and finally it received the name of "Von Weber's Last Waltz," thus enshrouding the beautiful tribute rendered by his friends to his memory in Reissiger's "Last thought about Weber."—*Exchange*.

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PROF. KLUEBER, whose card appears elsewhere, has a number of violins *a la* Mazzini, Cremona and N. Fiorentini; a J. B. Guardagnini "Mediolani 1776" and a Stradivarius. *Connoisseurs*, who are fond of fine instruments, should not fail to examine this collection, which is for sale.

THE annual catalogue of the Beethoven Conservatory of music has just been issued. It is a neat, sixteen-page pamphlet and will be sent free to all who may apply for it to Mr. A. Waldauer, the director, at 1603 Olive Street, St. Louis. The Faculty for the opening year consist of Mr. A. Waldauer, Violin Department; Mr. Marcus Epstein, Piano Department; Miss Nellie Strong, Piano Department; Mrs. K. J. Broddus, Vocal Department and Harp; Mr. A. Epstein, Organ Department; Miss Lillie McEwing, Piano, Primary Department; Prof. E. Buechel, Flute Department; Mr. Louis Mayer, Violoncello; Mr. M. Epstein, Harmony; Mr. Laurent Brun, Clarinet; Mr. W. Fisher, Oboe; Mr. James Lewellen, Cornet. We are glad to see that there is no letting down in the excellence of the corps of instructors who are employed in this growing school for the coming year.

J. C. DUFF has organized a superb company for light opera. He has thus far engaged the following popular artists: Mille, Emma Juch, prima donna; Miss Sara Barton, contralto; Miss Marie Conron, mezzo-soprano; Mr. George Sweet, barytone; Sig. Campobello, basso; and the excellent comedian, Mr. J. W. Riley. The most important feature of the season will be the production of Delibes' new opera, "Lakmé," which scored an unequivocal success in Paris. In the extensive repertoire we find "Faust," "Mignon," "Patience," "La Mascotte," and "Heart and Hand," which will open the season at Daly's Theatre, Aug., 20, when the new Hungarian ballet will also be introduced. The company will be at Hamlin's Theatre, Chicago, Sept. 24. The operas of "Faust" and "Mignon" will be sung in Italian. Signor Muzio is hunting up a tenor in Paris to complete the company.

NEARLY a quarter of a century ago, says the Halifax Mail, at the urgent request of the clergymen and a number of leading citizens of Halifax, Gen. Sir Hastings Doyle, then in command of the garrison at that city, made an order by which the military bands were relieved of the duty of entertaining the crowds while marching to the garrison on Sundays. On last Sunday, Gen. Russell, now in command, who always worships at the bishop's chapel, attended the garrison church for a change, and he was shocked at the small attendance of officers and men, and the want of discipline exhibited. What was still worse, the garrison chaplain, Rev. Mr. Townsend, was absent without leave, having gone fishing on that day. The general has now made an order, revoking that of Doyle's issued so long ago, and in future all troops not absolutely employed must attend church. Guards will not be mounted until 2:30 P. M., and two bands will play on the way to and from service. The new order has taken the garrison by surprise, and is the principal subject of gossip about the city and in the barracks.

JOHN C. FREUND, late editor and proprietor of *Music and Drama*, has once more been forced by the unprecedented success of his paper, to seek rest from his labors in order to avoid the seclusion that the sheriff grants. Albert Weber is in possession of the wreck under chattel mortgages for some twenty-six thousand dollars, which, however, according to the information we received some time since from a gentleman who was at one time connected with the paper, does not represent one-half of the money which Mr. Weber was wheedled into putting into the enterprise.

We have always claimed that what was called by superficial observers, ability in Freund was only utter unscrupulousness as to the means he employed to compass his ends. He has probably permanently disappeared from the field of musical journalism, and his creditors alone will mourn his departure. At the same time we could mention certain New York trade journals which are no more scrupulous in their methods and which are less ably edited than was *Music and Drama*.

Appropos of the new oratorio, "Death and Life," which M. Gounod is writing for the next Birmingham Festival, the composer of "Faust" has been interviewed by a French correspondent. M. Gounod said: "I shall write no more for the theatre. The work which you see on my desk piano, and on which I am now busily engaged, will be one of the most important I have ever composed. I am preparing it for the next Birmingham Triennial Festival. It is an oratorio with Requiem. The subject is "Death and Life." The first part is composed of motifs from the "Messe des Morts," and in the second part, which is a description of the Heavenly Jerusalem from the Apocalypse of St. John, I repeat the motifs you have already heard, but with developments expressing the joy of the souls of the saved in the new Jerusalem of the saints. It is a subject I have long considered, and I am now working very seriously at it, and it interests me more and more each day. In my opinion, music finds in religious sentiments and ideas its noblest and most elevated forms. You will find a religious vein running through all of my operas and works of importance; for example, the cathedral scene in "Faust," and "Polyeucte," which is an absolutely religious opera. It is to a certain extent owing to this sentiment that I have ceased writing for the stage.

ONE OF the most interesting collections of music recently issued from the press is "War Songs," a collection of the songs most popular in the North during the war of the Rebellion. The price is only fifty cents, and the contents are as follows: "Abraham's Daughter," "Artillerist's Oath," "Babylon is Fallen," "Battle Hymn of the Republic," "Brave boys are they," "Battle-cries of Freedom," "Columbia, the Gem of the Ocean," "Do they miss me at Home?" "Glory, Glory Hallelujah," "Hail Columbia!" "Just Before the Battle, Mother," "Kingdom Coming," "Keep the Camp fires burning bright," "Massa's in the cold, cold ground," "Marching thro' Georgia," "Old Shady," "Our Flag is there," "Old Folks at Home," "Poor Old Slave," "Picket Guard," "Rally Round the Flag, Boys," "Red, White and Blue," "Raw Recruits," "Sherman's March to the Sea," "Soldier's Farewell," "Star Spangled Banner," "Tenting on the Old Camp Ground," "Tramp, Tramp, Tramp," "Vacant Chair," "When the cruel war is over," "We Old Boys," "When Johnny comes Marching Home," "We are coming, Father Abraham," "Weeping, Sad and Lonely," "Who will care for Mother now?" "Yankee Doodle," besides nearly a score of "Songs and Hymns for Memorial Day."

The book lacks but one thing, we think, to make it perfect in its way, and we trust the enterprising publishers, the Messrs. Ditson, may heed our suggestion, that in subsequent editions—and surely the first will be rapidly exhausted—they add the songs most popular among the adherents of "the lost cause." The animosities of the war are, happily, a thing of the past, and the addition we suggest, would make of "War Songs" a complete historical monument. As it is, all Union veterans and especially the members of the G. A. R., to whom the book is dedicated, should procure a copy for themselves, their posts or their families.

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Smith—Halloo, Jones. Hell-l-l-o-o-o, Jo-o-o-ones!!
Jones—Ah! Well, it strikes me you are doing all the hallooing that is necessary. What's up, that you should yell so at me in the street?

Smith—I've an idea, a bright idea!

Jones—Well! If that's so, I don't wonder you yelled—you're not often affected that way. Does it hurt you, Smith?

Smith—Can't you listen?

Jones—Yes, but first I'll bet you the beer your idea isn't original.

Smith—I'm a Downing law man; and besides it isn't quite original, but the improvements are mine.

Jones—Well, out with it!

Smith—I'd have been "out with it" long since, if you'd let me speak!

Jones—I dare say I should, too!

Smith—I don't understand—but listen and I'll tell you how to become famous and wealthy at once.

Jones—Humph!

Smith—Don't you belong to the Knights of the Legion?

Jones—Yes!

Smith—And I belong to the Legion of the Knights; two considerable organizations for the gulling of the many and the benefit of the few.

Jones—Well?

Smith—We'll write an original American opera together and arrange to have them pass upon its merits before they have heard it. We'll have them adopt you as their brother-in-law, between the first and second acts and that will settle the success and merits of the piece.

Jones—Will it?

Smith—That's the way they did in *Manette*. I made it a big success—it supplied the only comic element of that comic opera.

Jones—Happy thought! Soon will our names be enrolled on the scroll of fame. Smith, it's my treat, don't deny me!

Smith—I'm a Downing law man, but "we'll not count this time!"

Jones—I think I've heard that before!

Smith—That's what they say about the music of *Manette*.

Just as we go to press, we receive a very agreeable call from Mr. Victor Ehling, who after nine years' residence as a teacher of piano, in Vienna, returns to St. Louis. Mr. Ehling was an excellent pianist when he left America, and unless the reports of his success abroad have been greatly exaggerated, he is a much better one now. We understand that he will teach music here, and if he does he will doubtless meet with much success. The REVIEW extends to this artist a most cordial welcome.

SOLOMON JOBLITZ was in a very happy frame of mind, as he stood in front of his store surveying with a chuckle of satisfaction his latest effort at display. Solomon had just secured a real live "snap" from a bankrupt sale of hoop-skirts, something light, durable and graceful, "and sheep, mint you," even if he was making 142 per cent, and as he gazed upon the attractive grouping of the same in his store windows, Brownie came along. "Say, what are ye gettin' for them nets?" Solomon gasped, and the corners of his mouth came down with such a snap that it nearly pulled his nose down to his throat. "Vot's dot! Nets? Vy dey aind nets. Hoop skeerts, big chance sheep!" "Hoop skirts? Well, that's a good one! Why they catch fish in them down where I live." "Catch feesh?—in dose? Vy, my poy, vot kind of feesh do dey catch mit'em?" "Suckers!" said Brownie, as he slid round the corner.

HARD ON BURGLARS.

It is getting so that even burglars are seriously interfered with in the practice of their profession. A recent invention is connected with a safe and so arranged that when the burglar touches the safe an electric light is thrown upon the face of the burglar, and a prepared plate inside the safe door transfers the man's picture, so he can be identified. If this thing keeps on a poor burglar will have to send an agent to burgle for him, or he will get into trouble. The life of a burglar is becoming full of terrors. Not long ago a woman whose room was being burgled woke up and made the burglar stay to lunch, and listen to a lecture on the wickedness of his profession. And recently a burglar was surprised while going through the residence of an editor, and the editor sat up in bed and insisted on the burglar playing him a game of seven-up for his burglar tools, and the burglar went away without the tools.—*Peck's Sun*

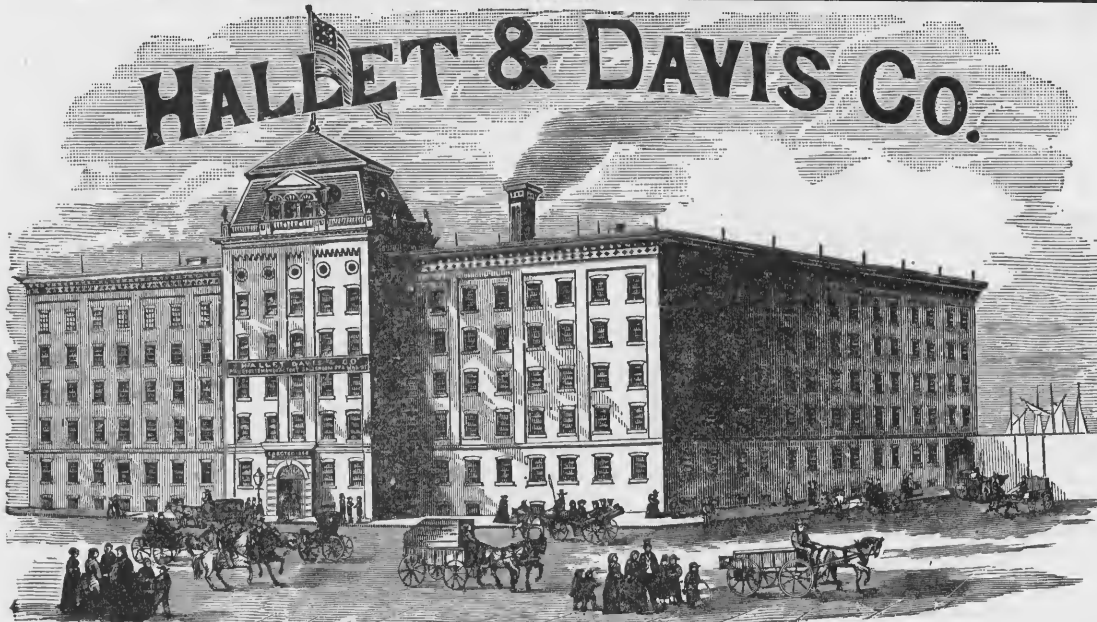
THE FESTIVE POTATO BUG.

"Talk about it's going to be a potato bug year!" exclaimed Dr. Purdy; "going to be? Why they were so thick in my garden this morning that I could not see the stalks. I counted nine hundred and thirty-two strong, healthy bugs on one hill. Twenty-eight bugs on one stalk!" and Doctor struck the air with his fist.

"Twenty-eight bugs on one stalk—only twenty-eight!" said Charlie Campbell, contemptuously. "Why they ate up my first crop of potatoes two weeks ago, and they are now sitting around the garden on trees and fences, waiting for me to plant them over again."

Old Hank now scratched his head thoughtfully and remarked: "Gentlemen, you don't any of you appear to know anything about the ravenous nature of them potato bugs. You may call me a liar, but I've had potato bugs walk right into my kitchen and yank red-hot potatoes right out of the oven. Waiting around the potato patch for the second crop! exclaimed old Hank, with a sneer. "Waiting? Why, confound your eyes, I was up to Townsend's store yesterday, and I saw potato bugs up their looking over Townsend's books to see who had bought seed potatoes for next year."—*Perth Amboy Rep.*

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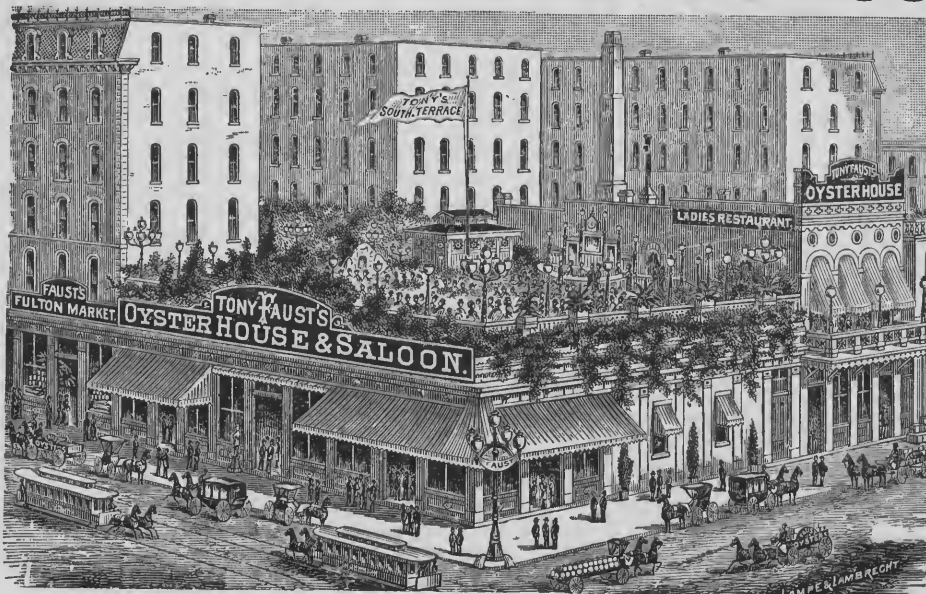
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